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Catalogue

of an Exhibition of

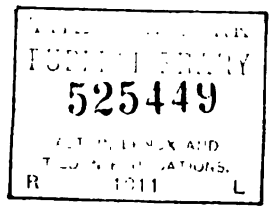
Original and Early Editions

of

Italian Books

Selected from a Collection designed to illustrate the Development of Italian Literature

New York
The Grolier Club
1904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Address of
Marion Crawford, Esq.

IT is manifestly impossible to give a sketch of such a subject as Italian literature from the thirteenth century to the seventeenth within the limits accorded to me. It has been justly said that literature developed somewhat later in Italy than in some other European countries; but the slowness of the development was more than compensated by the variety exhibited in the subsequent growth. For instance, even in the wide domain of English letters it would be hard to name three writers of attainments and natural gifts so varied as Dante, Boccaccio, and Petrarch, all alive at the same time. Or, to take those usually designated as the four great poets, Dante, Petrarch, Ariosto, and Tasso, can any other nation show four writers of verse, all admittedly great, yet all so notably individual and different in manner? Or, again, take Savonarola, Pietro Aretino, and Macchiavelli: the first, the religious enthusiast, perhaps the fanatic; Aretino, the satirical unbeliever, the Petronius of his day; Macchiavelli, the cour-

tier, whose name has become a by-word for tortuous intrigue, who was neither for good nor against it, neither against evil nor for it, but only, in his greatest book, for the absolute rule of his ideal, Cæsar Borgia. In the attempt to grasp and understand such varied personalities, and to carry in the memory something of the writings of each, the mind becomes dazed and confused. I shall therefore not attempt to do more than give a very slight account of a few among the great leaders of Italian literature, with whom most of you, I have no doubt, have more than a passing acquaintance.

Dante really comes first; but before him we find upon the catalogue of works before us the name of Brunetto Latini, Dante's teacher, and also the instructor of Dante's friend and fellow-poet, Guido Cavalcanti. No plodding schoolmaster was he, nor priestly teacher of the mediæval type. He was a man full of the spirit of his times; a Guelph of the Guelphs, and their ambassador to Alfonso of Castile; not only a man famous in letters, but a model of prudence and wisdom in public affairs; an exile, too, after the terrible defeat which drove the Guelphs from Florence, hither and thither and homeless, throughout Italy and Europe;

a man, moreover, who wrote as easily in the French language as in his own, and as readily in Latin as in either. He filled Dante's young intelligence with thoughts high and mature, so that the great pupil began to think, as it were, at the high-water mark of the teacher's wisdom. Brunetto died when Dante was but nineteen years old and had only given the first warning of his genius in a few of the sonnets and canzoni of the *Vita Nuova*. The book itself did not take shape till he was twenty-five. The poet's youth, says Ugolini, was spent between study, love, and arms, which are the fountains of wisdom, gentleness, and strength. In study he surpassed all the men of his time, and in those days it was really possible to know all that could be known. The *Vita Nuova*, the *Divine Comedy*, and the prose writings of Dante exhibit a knowledge of nature, of books, and of mankind which has rarely been equalled in any age and has probably never been surpassed. There was hardly a single law of nature known in the thirteenth century which Dante did not at one time or another expound, explain, and broaden according to his lights. There was no question of religious belief, of conduct, or of general morality which he did not touch upon

and beautify. There was hardly an episode in the history of his century which he did not present in a new and striking light. His eminence as a man of learning places him without doubt above all the leading men of his day, and yet when we pronounce the name of Dante we associate it neither with science, nor with language, nor with history; we couple it with another name, without which his own seems incomplete, and in our imaginations his shade rises from the past hand in hand with the spirit of Beatrice. We forget the man of learning, we are almost ready to overlook the poet; we see most clearly, after six hundred years, the inspired lover of the *Vita Nuova* and of the concluding cantos of the Purgatory.

The *Iliad* of Homer is the greatest love-story of the world. The wrath of Achilles at being robbed of the beloved Briseis fills it from end to end, and the woes of the Greeks avenge a thousandfold the heartaches of the hero; nor is he appeased at last until the lovely captive is brought back to him unscathed from the tent of the king. Dante's love-story is told in the *Vita Nuova*, but his great love-poem is the *Divine Comedy* itself. Scholars have discussed the identity, the character, and the influence of Beatrice

for centuries, and we are to-day no nearer to knowing who she was than was Boccaccio himself. But one thing we do know: that Dante loved her, and that it was love of her that inspired him throughout the greatest task ever begun and accomplished by a poet. Many of us who, for one reason or another, have spent time in trying to find out the truth about Dante's life are convinced that the lady of his love was not Beatrice Portinari, the fair daughter of his father's neighbor, nor any Beatrice at all; and that he merely allowed his friends to believe that it was she in order to conceal her true name altogether. Many of us are inclined to believe that there was some deep-seated reason in the poet's life wherefore he "fell, as fall the dead," when Francesca of Rimini had told him her tragic story in the lull of the infernal gales. We know something of the man's nature from his contemporaries. He was passionate, headstrong, and wayward in his youth, as many a great poet has been. He was most unlike the timid and gentle lover of the *Vita Nuova* in his outward life, and yet somehow we know that his true story, dark, tragic perhaps, and certainly mysterious, is hidden somewhere in the language of those exquisite pages; and we know that it was the

dead woman who inspired him with the strong wish to say of her "such things as no man had ever said of woman" since the world began, and that the thought of her was with him in his exile, in his work, in his lonely life, to the end. So much for the years of his youth spent in study and love; but Ugolini speaks of arms also. Fighting was but an episode in the poet's life, at a time when few men who boasted themselves good citizens could escape military service altogether. He was present in at least one decisive battle, at Campaldino, which was a hard-fought field, and what he saw there remained indelibly impressed upon his memory; for fighting was fighting in those days. A soldier said the other day that all he had seen of a battle was a great deal of smoke and the back of the man in front of him. In the thirteenth century there was no smoke, and men fought hand to hand, cut and thrust, and hacked each other and each other's horses with swords and axes. More than once in the course of his great poem Dante describes scenes of carnage, and there is always in his description the sure touch of the eye-witness; so that it is fair enough to say that what formed a part of his experience was in the end a part of his education. He lived in a

time of great changes, and on the eve of a great revival. His figure stands on the threshold of the Renaissance; his influence began before it, contributed to its growth, and was felt long after it had produced a new era of thought and literature. He was acknowledged to be great while he was living, and not long after his death he was looked upon as the greatest. He made the language in which he wrote, for he was the first who dared to give the world at large his thoughts in his native tongue, instead of in barbarous Latin. He made the language, and made it so well that hundreds of his verses are familiar to men and women of our own time all over the world, and not familiar as archaisms or curiosities either, but as the poetry of a living language. The same cannot be said of any other writer in any other country whose works date from the year 1300, and in this respect it is not too much to say that in him Italian literature at once took the lead of all others by producing great masterpieces, which are still not only beautiful but comprehensible to any one possessed of an ordinary knowledge of the modern language. The Renaissance came indeed, the great revival of European learning, the love for the classics, which produced

books that were very nearly classic in form, if not in substance; but the great men still followed the great leader, and no great poet ever again made it a rule to express himself in Latin. What is most remarkable in the careers of all men of genius is the immense reach of their first efforts, the vast stride which takes them at the very first out of obscurity into the full blaze of fame. Of this there is no more striking instance than Dante's life. Long before printing was invented his books were read throughout Italy and in other parts of Europe. Long before the *Paradise* was finished a hundred passages of his *Inferno* were household words in his own country. Long before he had reached the end of his career he knew that he had won immortality, and he said justly, in the serene certainty of genius, that he, too, like Horace, had raised up a monument to himself more enduring than bronze. Like all the greatest writers, he founded a school, and the school he founded was one of the most enduring that has ever flourished. He did not escape criticism, but he was beyond competition. Fastidious men of letters afterwards called his verses harsh, rough, clumsy; but they were monumental, they endured, and he endures in them even to our own time.

The life of Petrarch resembles that of Dante inasmuch as it was founded upon the pursuit of learning and beautified by the love of a good woman, in whom the poet discovered his ideal, and who died young, while he was in the full possession of his poetical gifts. In all other respects the lives of the two men are strongly contrasted. Dante's character passed through phases of fierceness, melancholy, and bitterness. He was a layman, he was for a time a soldier, he belonged to the losing faction of his day, he was an exile. Petrarch was gentle, artistic, sweet-tempered, a priestly courtier. He was a temperate ambassador, a man willing to accept the times as they were, not without hope of bettering them, but altogether without Dante's furious longing to destroy injustice, even at the risk of destroying justice too. Dante's love was an inspiration, a mainspring, a strength. Petrarch's was an object in itself, a deity in his temple, the idol of his shrine. Petrarch's best works are the expression of his devotion to Laura, they are the exquisite setting of his jewel, they are the canvas and the colors of a woman's portrait, they are the "vehicle" of beauty. But Dante's masterpiece embraced the world itself, found that world too small, plunged into

Hell, and rose again to the outer firmament of Heaven.

It is almost impossible to imagine two men more completely contrasted. If there is anything in handwriting to denote the character of the writer, the autographs of Dante and Petrarch must be striking examples of the science. Dante's writing is angular, cramped, upright, and original. Petrarch's was famous for its beauty even in his own day. It is only necessary to say that the first Italian book which issued from the Aldine press, and which was a volume of Petrarch's works, was printed with type cut to imitate the author's handwriting, and that this type has come down to us in the present day under the name of "italic." It was a careful, scrupulously neat and even character, such as any one of us would be glad to write, if only for the sake of clearness. There is a fine copy of this book in the collection before us, also three beautiful MSS. and a copy of the first folio of the complete works.

Dante was thirty-nine years old when Petrarch was born. When Boccaccio came into the world Petrarch was nine, and Dante still had eight years to live. When Boccaccio was grown up Dante was already looked upon as the Italian classic, and Boccaccio in his

last years occupied the chair of professor, as expounder of Dante's works, in the University of Florence. Within two lifetimes a whole epoch passes before us, from the founder of Italian literature, rough-hewing his way out of darkness, to the most graceful love-poet of any country or age; and from him again to the incomparable novelist, the author of the *Fiammetta*, of the *Amorous Vision*, and of the *Decameron* itself.

Boccaccio was both a prose writer and a poet, and in his own voluminous writings is found the transition from the metrical romance to the prose novel. He is by many considered to have invented the stanza of eight lines, commonly known in Italian as the "ottava rima," in which the epics of Boiardo, Ariosto, and Tasso were afterwards written. He also attempted to imitate Dante in the "terza rima," or three-lined stanza, but without success, and he ultimately found the natural expression of his genius in the harmonious prose of the *Decameron*.

He was neither a political exile, like Dante, nor a prosperous courtier, like Petrarch; he was a poor literary man, who enjoyed the favor of sovereigns at intervals, from time to time; and Petrarch left him a small sum of money by will for the express purpose of

buying himself a fur coat to keep him warm when he was studying at night. He was afflicted also in his latter years by an unsightly disease of the face, which made him shun company and daylight; though neither this nor his other troubles seem to have affected the brilliant gayety of his talent, which was the foundation of his enduring fame.

Popular opinion has been unjust to him. In the minds of the average public the *Decameron* is supposed to be a collection of tales, anything but moral, not always decent, and generally high-flavored. This is far from being the case. The work, doubtless, contains a few stories which deserve any of the epithets I have mentioned, and these have sufficed to give the book a bad name, but it contains many of a very different and more refined nature. I possess an old expurgated edition of the *Decameron*, and while, as a man of letters, I disapprove of "Bowdlerizing" anything worth reading at all, I must admit that in this instance the result is a distinct gain to the literature which we may place in the hands of our wives and daughters.

Yet considering the age in which he lived and the nature of polite conversation in his time, Boccaccio must be reckoned one of the most refined among his contemporaries.

The *Decameron* is a collection of what we should call short stories, depicting in brilliant colors the elegant and sensuous existence in which the young author played a part. But though young, and an author, he was endowed with worldly wisdom and clear sight, and the book is a mirror of life in the fourteenth century, with its gay and sad adventures, its romantic meetings and partings, its quick wit, and its elaborate courtesy. We find in the tales the grace of unusual yet possible plots, dramatic movement, irony, an indulgent spirit towards human weakness, and withal the expression of a true sense of manly honor. The difference between those days and ours is this: the *Decameron* was written for the *women* of the fourteenth century; it is read by the *men* of the twentieth.

Boccaccio is one of the earliest instances of a type common among literary men ever since. He was gay, but he was not vicious. He sometimes earned money, but was utterly incapable of keeping it. He occupied more than one brilliant position during his life, but he ended his days in his native town in the studious and dignified retirement of undeserved poverty.

As an instance of the completeness of the collection of books before us, I should like

to call your attention to the fact that among the examples of his works are to be found a manuscript of his book on *Mountains, Rivers and Woods*, the first edition of it in Latin, and the first Italian translation.

Following the pages of this most interesting catalogue the eye is soon arrested by the name of Lorenzo de' Medici. Near his stands that of Politian, the companion of Lorenzo's studies, and afterwards the tutor of his children; Boiardo's name is there, and not far from it those of Savonarola and Nicholas Macchiavelli. The Florentines of to-day are fond of saying that Florence would have been as great if it had never been ruled by the race whose name is inseparably associated with hers. This may or may not be true, and at the best all such truths are relative. But even the Florentines cannot deny the immense influence of the Medici in the advancement of art and learning. Lorenzo the Magnificent lived but forty-four years, Politian lived only forty, Savonarola forty-six, and Macchiavelli, the most long-lived of the four, was just fifty-eight when he fell ill and died. It seems nothing short of marvellous to us that the men who left such names behind them should have earned fame in so short a career, the one as a poet and a ruler of men, the next

as a poet and a grammarian, the third as a reformer, a preacher, a patriot, and perhaps a saint, and the last as the father of a school of policy. I think it was in 1863 that Bismarck, being called to take the direction of Prussian affairs, said to his wife: "My dear, I am too old. My active career is over." His life was in reality before him, at the age when Lorenzo de' Medici and Savonarola had reached the end of theirs. Yet apart from the position which he assumed and held among the princes of Europe, Lorenzo earned the right to be counted among the chief poets of his century, and his love-lyrics still hold their own in the Italian language. It is not to his discredit if he imitated his friend Politian, for Politian, in turn, did not hesitate to imitate him. Much of his work was truly original, bold, and passionate. His creations, when he allowed himself full freedom of expression, were alive with the blood of true poetry, instead of being filled with an artificial nectar brewed from the leavings of Greek and Latin gods. But it is above all as a man that he is remembered, the protector of students, poets, and artists; the man who desired the friendship of Savonarola, but to whom Savonarola refused to do homage, who sent for Savonarola on his death-bed, and to whom

the monk would not grant absolution unless Lorenzo would promise not to leave the lordship of Florence to be handed down in his own family; last and not least, Lorenzo was the friend and protector of Michelangelo.

Of Savonarola it is always hard to speak. Even at this late day partisans arise for him and against him; in a breath he is called patriot and traitor, saint and heretic. His life began with a love-story and ended on the gallows, where he was hanged before his body was burnt. In the little city of Ferrara, where he was born, he fell hopelessly in love with a natural daughter of one of the Strozzi family exiled there. The girl did not return his love; whether repelled by his strange features or the natural hardness of his manner, we do not know. Disappointed, he went to Florence without telling his parents of his intention, and entered the Dominican Order as a novice. Like many men who have left great names, his youth was a series of disappointments. He preached without success, he fought against the evils of his time, and failed to make any impression upon them; but repeated failure hardened his hard character as blows harden steel. He persisted, he drew upon him the attention of Lorenzo at last, and the time came when those who had re-

fused to hear him hung upon the words that fell from his lips. He fancied that he saw visions, and he believed in them; some of his predictions were fulfilled, and the people called him a prophet. He lived two lives, the one for his time strenuous, untiring, spotless; the other a life of mystic exaltation bordering on ecstasy. Among the rare works to be found in this collection are first editions of his various sermons, which, although written in Latin, were published only in Italian, and were chiefly preached in that language. The sermons are the man, vehement, exalted, full of the tyranny of conviction.

It is impossible to speak of this period of Italian literature, as it would be unjust to comment ever so lightly upon the collection before us, without speaking of the poet Boiardo, the author of the *Orlando Innamorato*. We have here, I think, all the rarest editions of his works, including the Venetian edition of 1543, of which only two other copies are known to exist in the world. It is a remarkable fact that no edition of Boiardo's works in their original shape was published from 1544 to 1830, the edition of 1545, which is here, being a sort of remoulding of the original poem by the obscure poet Ludovico Domenichi.

Boiardo was the first of the Italian poets to make use of the Carlovingian traditions in a romantic poem of chivalry. Without his work Ariosto would never have produced the *Orlando Furioso* nor is it likely that Tasso would have composed the *Jerusalem*. The work itself has been much criticized, ever since it was produced, for the carelessness of its style and the incorrectness of its language, not to mention the frequent use of words of the Lombard dialect, and phrases taken whole from the productions of market-place story-tellers. The work contains sixty-nine cantos, and was to have been considerably longer, but was cut short, as the author explains in the last stanza, because, while he was singing the "Orlando in Love," the French had set Italy in a blaze. The poem ends with a promise that if possible he will once more return to his hero and heroine; but the writer was already near his end and did not live to continue his work. He was of gentle birth, and bore the title of "Count of Scandiano." We learn that he was of very kind temper and very just in the administration of the many offices he held, beloved alike by the princes he served and by the people he governed for them.

There is no unity of action in his poem, nor any central interest to justify the endless

episodes described; but the work undoubtedly aroused an especial interest at the time, because it described the struggles of Christian knights with Mohammedan champions, at a time when Mohammed II had quenched the ashes of the Eastern Empire in blood, and had filled eastern Europe with the terror of his name. Boiardo's knights fought with the strength of giants, but are always exquisitely courteous. They found themselves in enchanted castles, their enemies assailed them with enchanted arms, enchanted rings set ladies' hearts beating for love, and ladies and knights alike drank at the enchanted fountains of love and hate. Yet there is much of humanity in the poem, and Italian critics say that it is a faithful representation of the court life of the Dukes of Ferrara, where ancient, warlike, and feudal customs were softened by a young and enthusiastic culture of the beautiful. There is indeed something far more human in the personages of the poem than in those of the early epics, with a tendency to transplant the miraculous from the level of mere magic, and out of fairyland to the region of mystic and divine powers. Few of the most industrious readers of Italian literature have had the courage and the patience to go through the sixty-nine cantos

to the end, yet with a slight acquaintance gained from reading a few pages of the poem we may easily convince ourselves of the value of Professor d'Ancona's criticism, the substance of which I have given you here.

Of the writers of whom I have spoken, perhaps at too great a length, it remains for me to say something of Nicholas Macchiavelli, often spoken of as the "Florentine Secretary," from his having held an office of Secretary under the Republic during fourteen consecutive years. He was removed from it, on the return of the Medici to Florence in 1512, was accused of conspiracy, was imprisoned and tortured, but was finally acquitted and set free. In spite of these circumstances, however, he succeeded several years later in ingratiating himself anew with the Medici family, but died of grief because, after they had been driven out again in 1527, he was unable to obtain the post of Secretary to the Council of War under their enemies. Such conduct was only too much in accordance with the spirit of the times, and Macchiavelli has too often been blamed for being no worse than thousands of his contemporaries. He appears to have been a man of rich wit and poor fortune, since he left his wife and five children in a starving condition

and endowed the world with writings of genius. He wrote upon a great variety of subjects, but he is best remembered by the work entitled the *Prince*, which was composed when he was at the height of his powers, and treated chiefly of his friend, patron, and idol, Cæsar Borgia. In reading this work, as in considering the life of the writer, common justice requires that we should remember the nature of the times in which the book was written. Moreover, if it be read carefully, and without yielding to the common traditional prejudice against Machiavelli, it will be found that the principles advocated and the theories suggested are by no means so different from those of modern politics as might be supposed. I am not sure that a modern popular translation of the *Principe*, published under another title and without the author's name, might not be read with great interest and profit to themselves, if not to others, by the politicians and diplomatists of our own times. The concluding passionate exhortation to liberate Italy from the rule of strangers naturally endears the work to all patriotic Italians. The masterly style in which the work is composed, and the vast culture and learning it displays, would alone give it a foremost place in literature.

To proceed even with such summary sketches of the great men whose books appear in this beautiful collection would lead me too far. The names of Aretino, Castiglione, Pulci, Ariosto, Tasso, Giordano Bruno, Galileo, and Sarpi would lead to a whole volume of interesting reflections. Here are the works of Bembo, poet, scholar, theologian, and historian, who dominated Italian literature in the sixteenth century. Here is his own copy of one of his works, with notes in his own handwriting. Few realize the vast scope and reach of Italian literature between 1300 and 1700. I do not hesitate to say that in value, and probably in extent, it comes next to the literature of the English language, if it does not equal it, and it certainly surpasses that of France and Germany during the same time. It is of no use to inquire into the causes of the literary inactivity which succeeded such an extraordinary period of production. We may suppose that countries, like writers themselves, need intervals of intellectual rest after each new development and expression of thought, and if this is the case Italy has certainly earned her holiday. One is perhaps tempted to claim too much for her, and yet a vast deal may be claimed justly. For a long time she held the

lead in literature, in painting, in architecture, and in engineering, and she still shows a vitality of invention which many younger countries might envy.

Of her modern literature it is not yet time to speak, and it has apparently become a canon law of our profession that no author shall speak of his living contemporaries except in terms of the highest praise. I came before you to talk of old books and of old writers, and I have tried to do so.

The collection of original and early editions of Italian books which we see exhibited here, and about which I have had the honor to speak, is one of the most complete private collections in the world. The number of rare first editions it contains is truly surprising, and it is enriched by several precious manuscripts. It contains not a single volume which could be spared, and few that the possessor would care to exchange for a duplicate. The gathering of such a collection means love, learning, and labor, the triplicity which in Art stands for Faith, Hope, and Charity. The generous giver who is about to bestow this precious library upon Wellesley College has labored with hands of love, and he has labored long. Even in our time there are some things which money will neither

buy nor bring. Money will buy labor. Money, with the condition of willingness, will help to procure learning. But money will not buy that love of good and beautiful things which, with labor and learning, brings forth new things both beautiful and good. For my own part, when I view this rich and rare collection, I am inclined to esteem the love of the subject which produced it even more highly than I value the books themselves.

MARION CRAWFORD.

Introduction

If Italy was late in developing a national literature, it was because she regarded the Latin language as her own peculiar heritage. Latin was the *lingua aulica*, the *volgare* being fit only for every-day life.

With the persecution of the Albigenses Provençal troubadours took refuge in Italy, especially at the Sicilian court of Frederick II, where the ballad and the serventese were cultivated by the king and courtiers. This school fell with its patron, but its influence lived. In the last decades of the thirteenth century it inspired a group of young men who, to quote their leader:

"Practiced the sweet and gracious rhymes of love"
"in the sweet new style."

Dante soon outstripped his companions, Guido

Cavalcanti, Cino da Pistoja and Dante da Maiano. In the first century of her literary life Italy was favored in that three master minds of Tuscan birth took its dialect and rendered it capable of expressing every emotion: Dante, with his epic, Petrarch, with his lyrics and Boccaccio, with his prose fiction.

The impulse given to classical study by Petrarch, followed by the introduction of Greek learning into Italy subsequent to the fall of Constantinople, was fostered by the wealthy, and by none more intelligently than by Cosimo de' Medici and his brilliant grandson, Lorenzo. At their villa of Careggi gathered the Platonic Academy, with Poliziano, Ficino and the young Count Pico as leaders. To Careggi came Savonarola to exhort in vain at the owner's death-bed, and toward Careggi looked the young Machiavelli while preparing "to temper the sword of tyrants."

With the sixteenth century classicism and dilettantism are at their height. The versa-

tile Cardinal Bembo is their characteristic exponent, the notorious Pietro Aretino their worst. One masterpiece, however, does appear in this age — Ariosto's *Orlando Furioso*. The deeds of Charlemagne and his paladins exercised a strange fascination on the Italian imagination. The *Reali di Francia* is listened to as eagerly to-day in Mulberry Bend as it was seven hundred years ago in the market-places of Florence or Palermo. Of the paladins Roland is the favorite. He is the hero of *La Spagna* and *La Rotta di Roncisvalle*. The flippant Pulci entertained Lorenzo de' Medici and his mother with his deeds, and the grave Boiardo edified the court of Ferrara with his love for Angelica. Boiardo's work was left unfinished; Berni sought to improve upon it and almost lost sight of the original. Several wished to continue the interrupted work, among these Ariosto, who alone produced a masterpiece. Such was the immediate popularity of the

Orlando Furioso that each of its characters became the hero of some more or less uninteresting poem. The reaction against this fashion appears in such burlesques as Tassoni's *Secchia Rapita* and, in lofty vein, Tasso's *Gerusalemme Liberata.*

After Tasso comes a rapid decline in literary production. Despotic rule and the Inquisition were not conducive to free expression, and the better minds of the seventeenth century, Bruno, Sarpi, and Galileo, succumbed.

MARGARET H. JACKSON.

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Original and Early
Editions of Italian Books

For the material used as the basis of this catalogue the Club is indebted to Mr. Joseph Martini.

Original and Early Editions of Italian Books

Alamanni, Luigi, statesman and poet, was born at Florence in 1495. Having taken part in an unsuccessful conspiracy against Giulio de' Medici, afterwards Pope Clement VII, he was obliged to seek refuge in Venice and afterwards to flee to France. When Florence shook off the papal yoke Alamanni returned and took a prominent part in the management of the affairs of the republic. On the restoration of the Medici in 1530 he again took refuge in France, where he composed the greater part of his works. In Francis I he found a liberal patron, and was sent by him as ambassador to Charles V after the peace of Crespi in 1544. Upon the death of Francis he was patronized by Henry II, who sent him as ambassador to Genoa. He died at Amboise, April 18, 1556. His poems are distinguished by the purity and excellence of their style. Through Sir Thomas Wyatt, who imitated him, he exerted an influence upon English poetry.

1 Opere Tosca | Ne Di Lvigi Alaman | Ni
Al Christianis | Simo Re | Francesco |

OPERE TOSCANE DI LVIGI ALAMANNI AL CHRISTIANISSIMO RÈ FRANCESCO PRIMO.

NVTRISCO, ESTINGVO.

SOVR' OGNI VSO MORTAL M' È DATO ALBERGO.

SEBAST. GRYPHIVS EXCVDEBAT LVGD. 1532.

CON PRIVILEGI.

[No. 1]

Primo. [*Printer's mark*] Sebast. Gryphivs | Excvdebat | Lvgd. | 1532 (–33) | Con Privilegi.

Octavo. Two volumes.

The first edition.

The early editions of the *Opere Toscane* are very scarce. Niccolò Franco asserts that Pope Clement VII ordered all the copies which appeared in Rome to be burned because of seditious teachings; but this is undoubtedly a mistake, since the edition of Lyons bears the imprint: *Con priuilegio della Santità di N. S. P. P. Clemente VII.* It is more credible, as Manni asserts, that the Florentine booksellers were condemned to pay fines for the sale of the work.

2 La Coltivatione Di | Lvigi Alamanni Al | Christianissimo Re | Francesco Primo. | [*Printer's mark*] Stampato in Parigi da Ruberto Stephano | Regio Stampatore. | M.D.XLVI. | Con Privilegi.

Quarto.

The first edition.

This didactic poem on agriculture, written in blank verse (*versi sciolti*), is Alamanni's chief work, and Ginguené, in his *Histoire de la littérature en Italie*, says that the *Coltivazione* abounds in elegant imitations of Virgil's *Georgics*, and in true and poetical descriptions of the rural beauties of Italy and France.

Garnett calls it an excellent example "of the description of poetry which owes most to artifice and least to inspiration."

3 Gyrone Il Cortese Di | Lvigi Alamanni Al | Christianissimo, Et | Invittissimo Re Arri- | Go Secondo. | [*Printer's mark*] Stampato in Parigi da Rinaldo Calderio, | Et Claudio suo figliuolo. | Con Privilegi.— (*Colophon*) Stampato in Parigi, l'Anno 1548 | Con Priuilegi per X. Anni.
Quarto.

The first edition.

The *Girone* was written in imitation of the successful *Orlando Furioso* of Ariosto. It is, according to Ginguené, "a very dignified, very rational, and generally well-written poem, but cold and consequently somewhat tiresome."

4 La | Avarchide | Del S. Lvigi Alamanni, | Gentilhuomo Fiorentino, | . . . [*Printer's mark*] In Firenze | Nella Stamperia di Filippo Giunti, | e Fratelli. MDLXX.
Quarto. Portrait.

The first edition.

The poem is taken from the romances of the *Round Table*, and tells of Lancelot's anger against King Arthur at the siege of Avaricum (Bourges).

Alberti, Leone Battista, distinguished as a painter, poet, philosopher, musician, and especially as an architect, was born at Venice about 1404. He died at Rome in 1472 or 1484.

5 Hecatomphila | Di Messer Leon | Battista Alberto Firentino, ne | laquale ne insegna lingenio | sa arte d'amore, mostran | done il perito modo | d'amare, oue di sem | pij, et rozzi, sag | gi, et gentili | ne fa di- | uenire. | M.D.XXXIIII. [*Venice.*]
Octavo.

A curious work on the deportment of young ladies.

Aragona, Tullia d', the daughter of a courtezan called Giulia Campana, was born between 1505 and 1510, and lived during her youth at Rome; later she accompanied her mother to Siena, where she learned, says Mutio, *ad essere virtuosa e a parlare senese.* Coming back to Rome, she was introduced to the world of the courtezan, where she was surrounded by many admirers, among them Paolo Emilio Orsini, who, being rejected by her, contrived to drive her from the city. The rest of her adventurous life was spent in Venice, Ferrara, and Florence. She attracted to herself, wherever she went, the most prominent men of the time, writers, soldiers, and the nobility, but she died finally, forsaken by all, in 1556. Tullia d'Aragona resembled the courtezans of ancient Greece who were ennobled by poetry and spiritual endowments. For twenty years she gained the attention of her contemporaries, and her fame is that of one of the chief women writers of Italy.

6 Il Meschino, | Altramente Detto | Il Gverrino, | Fatto In Ottava Rima | Dalla Signora Tvllia | D'Aragona. | Opera,

Nella Qvale Si Veggono | & intendono le parti principali di tutto il mondo, | & molte altre dilettevolissime cose, da esser | sommamente care ad ogni sorte di | persona di bello ingegno. | Con Privilegio. | [*Printer's mark*] In Venetia, | Appresso Gio. Battista, Et Melchior | Sessa, Fratelli. M.D.LX.

Quarto.

The first edition.

The subject of the poem is taken from a Spanish romance, which has never been printed, and, very likely, is now lost.

Aretino, Pietro, was born about 1492 at Arezzo, from which place he took his name. He received only a slight education, and lived for some years poor and neglected, picking up such scraps of information as he could. When very young, being banished from Arezzo on account of a satirical sonnet on indulgences, he went to Perugia, where for some time he worked as a bookbinder, and continued to distinguish himself by his daring attacks upon religion. After some years' wandering through various parts of Italy he reached Rome, where his talents commended him to the Papal Court. This favor, however, he lost in 1524 by writing a set of obscene sonnets to accompany a series of drawings by Giulio Romano and engraved by Marcantonio Raimondi. He left Rome and was received by Giovanni de' Medici, who took him to Milan and introduced him to Francis I, into whose good graces he soon ingratiated himself.

Shortly afterwards Aretino attempted to regain the favor of the Pope, but failing in this, he returned to Giovanni de' Medici. On the death of the latter, in December, 1526, he withdrew to Venice, where he afterwards continued to reside, employed in writing comedies, sonnets, licentious dialogues, and a few religious works. He died in 1557, according to some accounts, by falling from his chair in a fit of laughter caused by hearing an indecent story about his sisters. The reputation of Aretino in his own time rested chiefly on his satirical sonnets or burlesques; but his comedies, five in number, are now considered the best of his works. His letters, of which a great number have been printed, are also commended for their style.

7 La | Sirena, | Marfisa, | & | Angelica | Poemetti | Di Partenio Etiro, | Consecrati | All' Illvstr.mo Sig.re | Il Signor | Giorgio Foscarini. | In Venetia, MDCXXX. | Presso Marco Ginammi. | Con Licenza de' Sup. et Priuilegio.

Duodecimo.

These poems had already been printed in part, and several times.

8 La Vita Di Catheri- | Na Vergine Composta | Per M. Pietro | Aretino. | .MDXXXXI.

Octavo. Portrait.

The fourth edition, probably printed at Venice by Niccolini da Sabio.

Aretino, who from time to time published religious works to drain the pious of their money, wrote this work at the request of the Marquis del Vasto.

9 La Vita Di Maria | Vergine Di Messer | Pietro Are- | Tino. | Nuouamente corretta e ristampata.

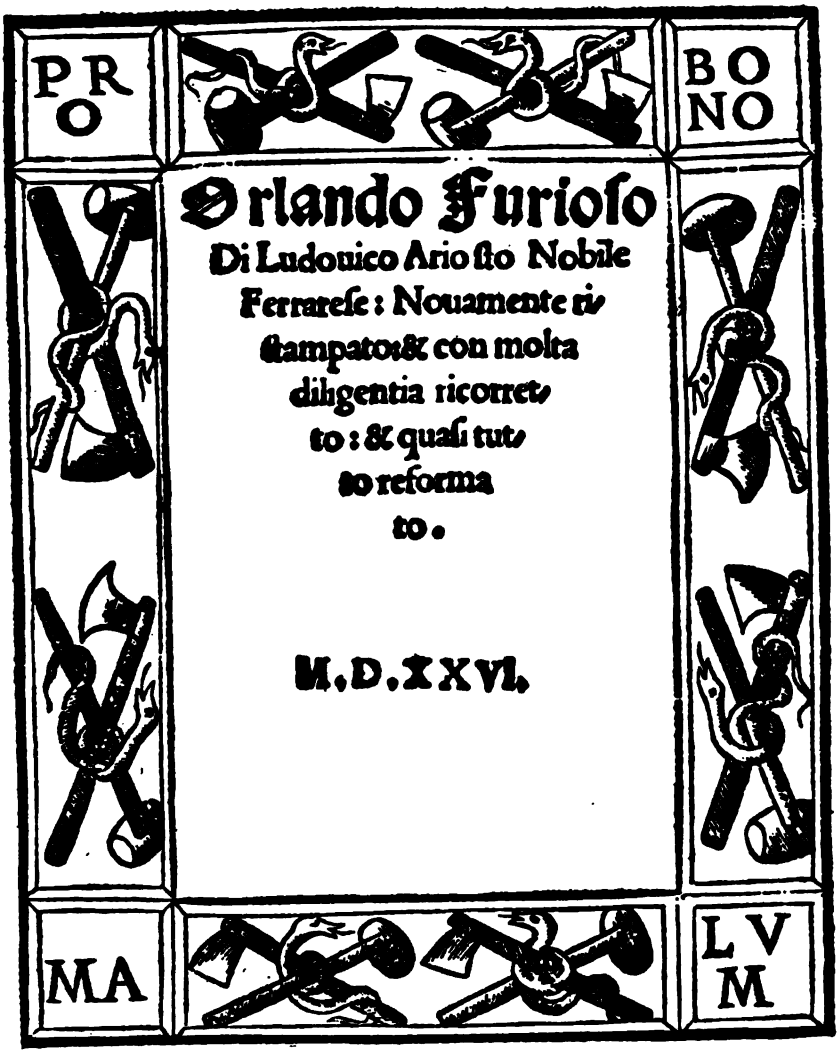
Octavo. Portrait.

The second edition, printed at Venice by Niccolini da Sabio, about 1540 or 1541.

Ariosto, Lodovico, the greatest poet of Italy after Dante and Petrarch, was born at Reggio (Emilia), September 8, 1474; he died at Ferrara, June 6, 1533.

10 Orlando Furioso | Di Ludouico Ariosto Nobile | Ferrarese: Nouamente ri- | stampato: & con molta | diligentia ricorret- | to: & quasi tut- | to reforma | to. | M.D.XXVI.—(*Colophon*) Finisse Orlando Furioso di Messer Ludouico | Ariosto da Ferrara: nouamente con gran | diligentia riformato & ricorretto: | Stampato nella Inclyta Citta di | Vinegia, Del Mese di Mar | zo. M.D.XXVI.

Quarto.


PRO
BONO
Orlando Furioso
Di Ludouico Ariosto Nobile
Ferrarese: Nouamente ri-
stampato: & con molta
diligentia ricorret-
to: & quasi tut-
to reforma
to.
M.D.XXVI.
MA
LVM

[No. 10]

Sixth edition, unknown until the year 1821, when Melzi for the first time described it. Only two copies are known.

Ariosto began to write his great poem about 1503, and, after having consulted the first men of his age, published it in 1516. Up to the moment of his death he never ceased to correct and improve both the subject and the style. He adopted the plots of Boiardo's *Orlando Innamorato*, "continued the story where he left it and brought it to a close; so that, taken together, both poems form one gigantic narrative of about 100,000 lines which has for its main subject the love and marriage of Ruggiero and Bradamante."

11 Orlando | Fvrioso | Di M. | Lodovico | Ariosto | Nuouamente | adornato di Figure di Rame | da Girolamo Porro. | Padouano. | . . . In Venetia | MDLXXX—IIII. | Appresso Francesco de | Franceschi Senese | e compagni.

Quarto.

12 Orlando | Furioso | Di | Lodovico | Ariosto. | Tomo Primo. [*Secondo, Terzo, Quarto*] | Birmingham, | Da' Torchj di G. Baskerville: | Per P. Molini. | M. DCC.LXXIII.

Royal Quarto. Four volumes.

Of this edition only one hundred copies were printed. It is valuable not only for the type and illustrations, but also, according to Morali, for the accurate read-

ing of the text. The poem is preceded by a life of Ariosto by Andrea Barotti.

13 Le Satire | Di M. Lodovico | Ariosto Novissi | Mamente Ri- | Stampate. | [*Printer's mark*] In Venetia.
Octavo.

Without printer's name or date; but thought to have been printed by Bindoni and Pasini about 1535. Ariosto's *Satires* were not published during his lifetime, but a few months after his death they were secretly printed *nel mese di Giugno* M.D.XXXIV. In 1535 the printers began to publish them openly. Baruffaldi in the *Vita dell' Ariosto* mentions an edition of the year 1533, but no copy of it is known.

". . . The great exemplar is Ariosto, whose satires are not the least ornament of his poetic crown, yielding little in facetious urbanity to his model Horace."—*Garnett.*

14 Le Satire | Di M. Lodovico | Ariosto Stampa | Te Novamente, | con diligenza reuiste, | et corrette.—(*Colophon*) In Venetia per Alessandro de Vian.
Octavo. Portrait.

Printed about 1535 or 1536.

Belcari, Feo, was a son of Feo di Coppo (Jacopo) Belcari, and flourished at Florence about 1450. He died August 16, 1454. He wrote several *Laudi* and some *Rappresentasioni sacre* (Mysteries).

15 La Vita Del | Beato Giovanni Colom | Bini Da Siena, Fonda | Tore Dell' Ordine | De Poveri Giesva | Ti, Composta | Per Feo Bel- | Cari | E Da Lvi Dedicata Al Ma- | Gnifico Giovanni Di | Cosimo De' Medici. | Et Inoltre Vn' Opera Nel | La Qvale Si Contiene Par | Te Della Vita D'Alcvni | Servi Di Giesv Cristo | E Qvali Fvrono Nel | La Compagnia Di | Detti Poveri | Giesvati.— (*Colophon*) Impresso in Siena per Calisto, Francesco di Simione Bindi. | A Di. XXVII. d'Ottobre. M.D. XLI. | Ad Instantia d (*sic*) Giouanni di Alisandro Libraio.

Quarto.

Third edition; the first was printed at Florence by Nicholaus Florentiae (*Nicolò di Lorenzo della Magna*) about 1480–86.

Bembo, Pietro, was born at Venice, May 20, 1470. He studied Greek under Lascaris, and subsequently became a member of the Academy of Aldus Manutius. In 1512 he went to Rome, where Leo X made him his private secretary and bestowed upon him numerous signs of his favor. After the death of Leo he retired to Padua, where he lived for a number of years, engaged in literary labors, and where he formed his valuable library. He was created a cardinal by Paul III in 1539, and, going back to Rome, he renounced the study of classical literature and devoted himself to theology and his-

moſſi, ritornare; et aperti quegliocchi, che in queſto ani
mino ſi chiudono, mirare con eſſi quella ineffabile bel=
lezza, di cui ſono amante ſia dolce merce già buon tem
po: et hora perche io uecchio ſia, come tu mi uedi; ella
non m'ha percio meno, che in altra età, atro: ne mi ri=
fiutera; perche io di coſi groſſo panno ueſtito le uada
innanzi. Quantunque ne io con queſto panno n'an=
dro; ne tu con quello u'andrai: ne altro di queſti luoghi
ſi porta alcuno ſeco dipartendoſi, che gli ſuoi amori:
Equali ſe ſono ſtati di queſte bellezze, che qua giu ſo=
no; percio che eſſe colà ſu non ſagliono, ma rimangono
alla terra di cui ſono figliuole; eſſi a tormentano; ſi co=
me hora ci ſogliono quegli diſii tormentare, dequali go=
dere non ſi puo ne molto ne poco: Se ſono di quelle di
la ſu ſtati; eſſi marauiglioſamente ci traſtullano, poſcia
che ad eſſe peruenuti pianamente ne godiamo. Ma
percio che quella dimora è ſempiterna; ſi dee credere
Lauinello, che buono Amore ſia quello, delquale gode=
re ſi puo eternamente; et reo quell'altro, che eternamen
te ci condanna a dolere. Queſte coſe ragiona=
temi dal ſanto huomo; percio che tempo era, che io mi
diparteſſi; eſſo mi lientió. Ilche poſcia che hebbe detto
Lauinello; a ſuoi ragionamenti poſe fine.

Impreſſi in Venetia nelle Caſe d'Aldo Romano nel an=
no. M.D.V. del meſe di Marzo; Con la conceſſione
della Illuſtriſſima Signoria noſtra; che per. x.
anni ne luoghi al Venetiano Domino ſotto=
poſti neſſuno altro gli poſſa impri
mere, o impreſſi uendere,
ſotto le pene, che
in lei ſi con
tengo=
no.

tory. He died January 18, 1547. His writings are characterized by great elegance of style.

"Never since Petrarch's day had the sceptre of Italian literature rested so unequivocally in one hand as in Pietro Bembo's."—*Garnett.*

16 Gli Asolani Di Messer | Pietro Bembo.—(*Colophon*) Impressi in Venetia nelle Case d'Aldo Romano nel an- | no. MDV. del mese di Marzo; Con la concessione | della Illustrissima Signoria nostra; che per. X. | anni ne luoghi al Venetiano Dominio sotto- | posti nessuno altro gli possa impri | mere, o impressi uendere, | sotto le pene, che | in lei si con | tengo- | no.

Octavo.

The first edition. This copy contains the dedication to Lucrezia Borgia, which is missing in many. The letter to Lucrezia, Pope Alexander VI's daughter and Duke Alfonso of Este's wife, is insignificant in itself, but the controversies between Alfonso, of Este and Pope Julius II probably induced Bembo and Aldus to suppress a compliment paid to the wife of a prince who was an enemy of the Pope. The present copy bears on the first page of the text some emendations in Bembo's hand.

The *Asolani* was written when Bembo was twenty-eight years old. It is a disquisition on Love, from different points of view, composed in imitation of Cicero's Tusculan Questions. Its chief importance comes from the fact that it was influential in reviving the practice of Italian composition.

"Seldom, however, have commonplaces been set off with such harmony and polish of style, or with more ingenious eloquence."—*Garnett.*

17 Rime Di M. Pietro | Bembo.—(*Colophon*) Stampate in Vinegia per Maestro Giouan An- | tonio et Fratelli da Sabbio. Nell' anno M.D. | XXX. Con le concessioni de tutti i Principi | de l'Italia che altri stampar non le possa, ne | uendere.

Quarto.

The first edition. A copy printed on large paper.

According to Gabriel Giolito de' Ferrari, Bembo's *Rime* rank second only to those of Petrarch.

18 Della Historia | Vinitiana Di M. Pietro | Bembo Card. Volgar- | Mente Scritta. | Libri XII. | [*Printer's mark*] Con Privilegii. | In Vinegia M.D.LII.—(*Colophon*) In Vinegia Appresso Gualtero Scotto. | M.D.LII.

Quarto.

First edition of the translation. Bembo had written the history of Venice in Latin (Venice, Aldus, 1551); and from the printer's dedication to Isabella Quirina, we learn that he translated it at the request of that illustrious lady. The author's life is ascribed to Giovanni Della Casa.

19 Prose Di. M. Pietro Bembo | Nelle Qvali Si Ragiona Del- | La Volgar Lingva

Scritte | Al Cardinale De Medici Che | Poi E Stato Creato A Som- | Mo Pontefice Et Detto Pa- | Pa Clemente Settimo Divise | In Tre Libri.—(*Colophon*) Impresse in Vinegia per Giouan Tacuino, nel mese di Set- | tembre del M.D.XXV. Con priuilegio di Papa Cle- | mente, et del Senato di questa Citta, . . .

Folio.

The first edition. Bembo employed about twenty years in writing and perfecting this work.

20 Delle Lettere Di M. Pietro Bembo | Primo Volvme.—(*Colophon*) Stampate in Roma per Valerio Dorico et Luigi fra- | telli, Nel Mese di Settembre. M.D.XLVIII. | . . .

Quarto.

First edition, dedicated by the publisher Carlo Gualteruzzi, to Cardinal Guido Ascanio Sforza. It forms the first volume of Bembo's letters; the second was printed at Venice by Figlioli di Aldo in 1550; the third and fourth at Venice by Scotto in 1552. Scotto also reprinted the first and second volumes.

"These may still be read with profit by students for the light they cast upon Italian society during the first half of the *cinque cento*, and with pleasure by all who can appreciate the courtesies of refined breeding, expressed in language of fastidious delicacy."

Symonds.

21 Nvove | Lettere Famigliari | Di M. Pietro Bembo | Scritte | A M. Gio. Mattheo Bembo | Svo Nipote | . . . [*Printer's mark*] In Venetia, Appresso Francesco | Rampazetto. MDLXIIII.
Octavo.

The first edition. These letters were published by Francesco Sansovino, who dedicated them to Guidobaldo della Rovere, Duke of Urbino.

Benivieni, Girolamo, was born at Florence about 1453, and died in 1542. He was a friend of Marsilio Ficino, Giovanni Pico della Mirandola, who wrote this commentary on the song *Dell' Amor di Dio*, and of Girolamo Savonarola. The subject of Benivieni's poetry is the Divine Love, which implies also the Platonic philosophy.

22 Opere Di Girolamo Be- | niuieni Fiorentino nouissimamente ri– (*sic*) | uedute et da molti errori espurgate | con una canzona dello Amor cele | ste et diuino, col commento del | lo Ill. S. Conte Giouanni. | Pico Mirandolano distin- | to in Libbri. III. et | altre Frottole | de diuersi | Auttori.—(*Colophon*) Stampato in Venegia per Gregorio de | Gregori, Nellanno del nostro Si- | gnore. M.CCCCC.XXIIII. | A di. XXVIII. de Aprile.
Octavo.

The third edition.

This book contains eclogues, songs, sonnets, *Laudi spirituali*, *Frottole*, and translations of the *Bucolics* of Moschus, an elegy of Propertius, and a few psalms of David.

"His verses might have given him no inconsiderable distinction if he could have attained to lucidity of diction; but his powers of expression are inadequate to the abstruseness of his themes."—*Garnett.*

Bentivoglio, Cardinal Guido, the eminent statesman and historian, was born at Ferrara in 1579, and died at Rome, September 17, 1644, in conclave, just as he seemed about to be elected pope.

23 Relationi | Del | Cardinale | Bentivoglio | Pubblicate | Da Erycio Pvteano | in Anuersa. | Ristampate in Colonia 1630. | con licenza de' Superiori.

Quarto.

The second edition; the first was printed in Antwerp, by Gio. Meerbecio, in 1629.

The *Relationi* were written during Bentivoglio's nunciature in Flanders and in France, and contain a valuable account of England during that period. He also wrote *Memorie overo Diario* and *Della Guerra di Fiandra.*

In these works he shows himself a diligent observer and prudent statesman. His style "is most agreeable," and his prose especially "a model of pure and simple composition."

Berni, Francesco, was born, about the end of the XVth century, at Lamporecchio. At an early age he was sent to Florence, where he remained until his nineteenth year, when he went to Rome, trusting to obtain assistance from his uncle, Cardinal Bernardo Divizio da Bibbiena; but the Cardinal soon after died and Berni was obliged to accept a situation as secretary to Mgr. Giberti, datary to Clement VII. He remained with Giberti until about 1530, when he obtained a canonry in the Cathedral of Florence, where he died, May 26, 1535, poisoned, it was said, by Duke Alessandro de' Medici for having refused to poison the duke's brother, Cardinal Ippolito de' Medici.

24 Tvtte Le Opere Del | Bernia In Terza Rima, | Nvovamente Con | Somma Diligentia | Stampate. [*Printer's mark*] Per Cvrtio Navo Et Fratelli. | M D XXXVIII. —(*Colophon*) In Vinegia Per Curtio | Navo Et Fratelli. | M D XXXVIII.
Octavo.

Second edition. Burlesque poetry was perfected by Berni and Mauro, but Berni had the fortune to give it his name (*poesia bernesca*). This "branch of . . . literature . . . belonged to Tuscany and took its origin from the equivocal carnival and dance songs raised to the dignity of art by Lorenzo de' Medici. Its conventional meter was *terza rima*, handled with exquisite sense of rhythm, but degraded to low comedy by the treatment of trivial or vulgar motives. The anthor of these *Capitoli* . . . chose some common object—a paint-brush, salad, a sausage, peaches,

figs, eels, radishes — to celebrate; affected to be inspired by the grandeur of his subject; . . . and almost invariably conveyed an obscene meaning under the form of innuendoes appropriate to his professed theme."—*Symonds.*

25 Orlando | Innamorato Nvova- | Mente composto | Da M. Francesco | Berni | Fiorentino | Stampato in Vinetia per gli heredi di Lu- | cantonio Giunta. Con Priuilegio dell' Illustris | simo Senato Veneto per anni. X. | M D XXXXI.

Quarto.

The first edition remodelled by Berni. Berni undertook the revision of the whole poem, avowedly altering no sentiment, removing or adding no incident, but simply giving to each line and stanza due gracefulness and polish; and perhaps he owes his greatest fame to this work. After two editions, Berni's version fell into disuse till the end of the XVIIIth century, when the critics rediscovered it and began to quote Boiardo's poem under Berni's name, "treating the real author as an ignorant and uncouth writer of a barbarous dialect."—*Symonds.*

Boccaccio, Giovanni, was probably born at Certaldo, in 1313, where he died, December 21, 1375.

26 Philostrato ala sua piu che oltra pia | cieuole filomena salute | Molte fiate gia

nobilissima donna a | uiene che io il quale quasi de la mia pu | ericia, infino a questo tenpo ne seruigi da | more sono istato ritrouandomi nela | sua corte . . . (*Ends at the r. of f.* 38, *col.* 2:) Finito libro isto renouamus | gratia christo amen.

Folio.

A manuscript, on paper, of the first half of the XVth century.

". . . Here for the first time we find the future author of the Decameron. . . . The *Filostrato* must undoubtedly be reckoned the finest of his narratives in verse."—*Symonds.*

In the same manuscript are *Capitoli*, by Antonio Pucci, a bell-founder of Florence, and chief bell-ringer to the community, who died sometime after 1373. He was one of the first to cultivate the *poesia burlesca*, afterwards perfected by Berni, Casa, and others.

27 Laberinto D'Amore Di. M. Gio | Vanni Boccaccio Con | una Epistola à Messer Pino de Ros | si confortatoria del me- | desimo autore.—(*Colophon*) Impresso in Firenze nell' anno del Signore. M.D.XVI.

Octavo.

Without the printer's name, but by Filippo Giunta.

28 Ameto | Comedia | Delle Ninfe | Fiorentine, | Di M. Giouanni Boccaccio | da Cer-

taldo: | Con La Dichiaratione | de' luoghi difficili di | M. Francesco Sansovino. | Nuouamente ristampata, & con | diligenza ricorretta. | [*Printer's mark*] In Venetia, M D XCII. | Presso Gio. Battista Bonfadino.

Duodecimo.

"The *Ameto* of Boccaccio also possesses considerable importance in literary history, being the first well-defined modern instance of an important *genre*, the pastoral romance, afterwards carried to perfection by Sannazaro and Montemayor; and also of a literary artifice, the interweaving of several stories to compose a whole."—*Garnett.*

29 L'Amorosa | Fiammetta Di | M. Giouanni Boccaccio | nuouamente per M. Lodo- | uico Dolce da ogni er- | rore emendata | Et Dal Medesimo Ag | giontoui vna nuoua tauo | la delle cose degne | di memoria. | Con Gratia Et Privilegio. | In Venetia Appresso | Gabriel Iolito de Ferrarij | M. D.XLII.

Octavo.

The first edition of the *Fiammetta* was printed at Padua by Bartholomæus Valdezochius and Martinus de Septem Arboribus in 1472. This edition of Dolce is the first printed by Giolito.

The *Fiammetta*, which has very few readers today, was almost as popular in the XVIth century as

the *Decameron;* and many editions were printed, most of them by Giolito, who dedicated this one: "Alle gentili e valorose donne di Casal Monferrato."

30 Amorosa Visione Di | M. Giouan Boccaccio, nuouamente ritro | uata, nella quale si contengono cinque | Triumphi, cioe. Triumpho di Sa- | pientia, di Gloria, di Ricchezza, | di Amore, e di Fortuna. | Apologia Di Gie- | ronimo Claricio Immol. contro De- | trattori della Poesia del Boccaccio. | Osseruationi di uolgar gram- | matica del Boccaccio. | MD [*Boccaccio's portrait engraved on wood*] XXXI.—(*Colophon*) In Vinegia per Nicolo d'Aristotile | | detto Zoppino. MDXXXI.

Octavo.

The second edition.

"It is written in *terza rima*, and betrays an evident ambition to imitate Dante, while in its turn it has not been without influence on Petrarch's *Trionfi*."—*Garnett.*

31 Il Decamerone Di M. | Giovanni Boc- | Caccio.—(*Colophon*) Impresso in Vinegia per Gregorio de Gregori il | mese di Maggio dell' anno. M.D.XVI. | Con Privilegio.

Quarto.

The first edition of the *Decameron* with a date was printed at Milan by Christofal Valdarfer in 1471.

Nicolò Delfino, who published this edition, and dedicated it to the "gentili e valorose donne," was the first to try to give the *Decameron* in its entirety; and it was used for other editions, although the committee appointed to expurgate the *Decameron*, after the Council of Trent, considered it to have been the work of a man who knew little of the Tuscan language.

32 Il Decamerone | Di Messer Giovanni | Boccaccio Nvovamente Stam | pato Et Ricorretto | per Antonio Brvcioli. | Con La Dichiaratione Di Tvtti I Vo | caboli, detti, prouerbij, figure et modi di dire incogniti | et difficili, che sono in esso Libro. | Con Gratia Et Privilegio.—(*Colophon*) . . . Stampato in Vinegia, per Bartholomeo Zanetti | da Brescia ad instantia di Messer Giovanni Giolitto da Trino. | MDXXXVIII. Del mese d'Aprile.

Quarto. Portrait.

This is the first edition by Brucioli, a Florentine writer, whose best-known works are a translation of the Bible and translations of Aristotle and Cicero.

33 Iohannis Bocacii De Cercaldis (*sic*) Histori- | Ographi Prologvs In Libros De

Casi- | Bvs Virorvm Illvstrivm Incipit.—(*At the end*) Finit liber Nonus et vltimus Johannis Boccacii | de certaldo de casibus virorum illustrium.

Folio.

The first edition, printed at Strasburg, by Hussner and Beckenhub, about 1473–75.

34 La | Ghismonda | Del Boccaccio | Composta In | Ottava Rima | Dal Sig. Annibal Gvasco; | con l'istesso testo del Boccaccio, et con | alcuni altri componimenti dell' Au- | tore fatti dopo l'ultimo volume | delle sue Rime | [*Printer's mark*] In Pavia, Appresso Girolamo Bartoli, 1583. | Con licenza de' Superiori.

Octavo.

Annibale Guasco, the translator, was born in Alessandria (della Paglia), and died in that town, February 4, 1619.

35 Incomincia il libro primo di Florio & di Bian | zafiore chiamato Philocolo che tanto e adi- | re quanto amorosa faticha composto per il cla | rissimo poeta misser Ioanni Boccaccio da Cer | taldo ad instantia de la illustre & generosa ma | donna Maria figluola (*sic*) naturale de linclito re | Ruberto.—(*Colophon*) Qui finiscie il Philo-

colo con la uita di | Misser Iohanne Bocaccio. Im | presso in Venetia per Pe | legrino pasquale da | Bologna nel. M. | CCCC.LXXX | VIII. adi | XXIIII. decem | brio Regnante lin | clito Principe di Venetia | Messer Augustino Barbadico.

Folio.

The seventh edition; the first was printed at Florence, by *Magister iouannes petri de magontia*, 1472.

This, the first prose work of Boccaccio, was composed at the command of Maria, daughter of King Robert of Naples. The tale describes the romantic love and adventures of Florio and Biancafiore, a favorite subject with the knightly minstrels of France and Italy, and, although tedious in itself, it occupies an important place in Italian literature, for it marks the transition from the metrical romance to the pure novel.

36 La | Theseide | Di M. G. Boccaccio, | Innamoramento piaceuole, | & honesto di due | Giouani Thebani | Arcita, et Palemone; | D'ottaua Rima nuouamente ridotta | In Prosa | Per Nicolao Granvcci Di Lvcca, | Aggiuntoui un brieue Dialogo nel principio e fine | dell' Opera diletteuole, & vario. | In Lucca appresso Vincenzo Busdraghi 1579 | Ad instantia di Giulio Guidoboni.

Octavo.

"He [Boccaccio] may not have been the inventor of the octave stanza, but undoubtedly he was the first to show its supreme fitness for narrative, and thus mark out the channel in which the epic genius of Italy has flowed ever since. . . . Yet all the main recommendations of the octave are discoverable in his *Teseide* and *Filostrato*, poems especially interesting to English readers from the imitation — frequently translation — of them in Chaucer's *Knight's Tale* and *Troilus*."—*Garnett.*

This is a prose version of the poem, by Nicolo Granucci.

37 Vita | Di Dante | Alighieri | Poeta Fiorentino, | Composta per Messer Giouanni Boccaccio. | Con Priuilegio di N. S. per anni Dieci.—(*Colophon*) In Roma. | Per Francesco Priscianese Fiorentino | 1544.
Octavo.

Francesco Priscianese, the Florentine grammarian, known at Rome alike as publisher and printer, in the dedication of the book to Giovan Lodovico Pio, writes: "Eccovi la vita di Dante, la quale vi mando come cosa rara et nuoua et degna." It was really published for the first time in the *Divina Commedia* printed at Venice by Vindelinus de Spira in 1477, and later, separately, at Venice in 1542.

38 Libro Di M. Gio. | Boccaccio Delle Donne Illustri, tradotto per Messer | Givseppe Betvssi. | Con Vna Additione Fatta | dal

medesimo delle donne famose dal tempo di | M. Giouanni fino a i giorni nostri, et | alcune altre state per inanzi, | Con La Vita Del Boccaccio, | et la Tauola di tutte l'historie, et cose prin | cipali, che nell' opra si contengono. | All' Illvstriss. S. Camilla | Pallauicina Marchesa di Corte Maggiore. | [*Printer's mark*] In Vinegia. M DXLV.—(*Colophon*) In Vinegia Per Comin Da | Trino Di Monferrato A | Instanza Di M. An- | Drea Arrivabene | Al Segno Del | Pozzo. | Con Gratia Et Privilegio. | M D XLV.

Octavo.

This is the second Italian edition; the first was printed at Venice by Zuanne da Trino in 1506, the translator being Vincenzo da Bagli. The first translation of *De claris Mulieribus* was by Maestro Donato da Cesentino.

39 Iohannis bocatij de certaldo de montibus. siluis. fon | tibus. lacubus. fluminibus. stagnis. seu paludibus. | et mari. liber incipit & primo de montibus.—*Ends:* . . . bonitati | et doctrine adscribatur sue. finis | laus tibi christe quum liber explicit iste Amen.

Quarto.

Manuscript, on vellum, of the first half of the XVth century.

Johannis bocacij de certaldo de montibus siluis fontibus lacubus. fluminibus. stagnis seu paludibus et mari liber incipit et primo de montibus.

Sumpseram equidem festis alabore quodam egregio et aliquali otio uires restaurare cupiens uenit i mentem Socratem olim diuini luminis iubar i terris solitum cū meditatiōe celestium surgēt suppoita cruribus arundine cū puis: filiis ludē: ac Scipionem africanum et lelium illigis romanorum duces abarduis rei. pu. opportunitatibus. paululum resipiscentes nō nūq̄ maris in littore. teretes calculos/ erectasq; conculas cōsueuisse ritu pueorum colligē: ne dum tpis ad teereandam uirtutem pstaret tacite nil agentes subintraret inserna. Quos ego tāq̄ inclitum laudabilium exercitiorum speciem imitaturus ne otio tpis ierti otio elabatur/ assumpsi loco istorum laboris studentibus poetarū illustrium libros/ aut antiquorū hystorias reuoluentibus i aliquo leui opere si posse/ uellē prodesse. Memī quippe tales/ et potissie qui tracti desiderio rudes stadii itrant studiorū huiusmōi circa integrum lectionis sensum ipediri plīmū diu nō nūq̄ mōtium. siluarum. fontiū. fluuiorū. stagnorum/ seu paludum ul maris occurrūt uocabula/ alr scīs et intelligendo q̄ debeant/ ut puta dū mōtis nomē pro fluie dū paludis p monte. silue: ciuitatis ul pricie loco sumitur/ facile sensus hystorialis 9

40 Ioannis Boccacii de Certaldo: de montibus: sylvis: fontibus: lacubus: | fluminibus: stagnis: seu paludibus: de nominibus maris: liber incipit feliciter.—(*Colophon*) Io. Boccatii uiri clarissimi de montibus: siluis: | fontibus: lacubus: stagnis seu paludibus: & de | diuersis nominibus maris opus diligentissime | impressum finit. Venetiis Idus Ian. cccc.lxxiii (1473).

Folio.

The first edition, frequently bound with *De Genealogia Deorum*, printed by Vindelinus in 1472, and so, probably, by the same printer.

41 Opera Dell'Hvomo Dotto Et | Famoso Giovan. Boccaccio da Certal | do, dalla lingua latina nel thosco idioma per Meser Ni- | colo Liburnio nouamente trallatata. Doue per | ordine d'Alphabeto si tratta diffusamente delli | Monti: Selve: Bos- | chi: Fonti: La- | ghi: Fiumi: Sta- | gni: Paludi | Golfi: et | Mari: . . .

Quarto.

There is no colophon to this, the first translation of the preceding work; but it was probably printed at Rome (by A. Blado?) about 1550.

42 Vrbano | Di M. Gioan Boccaccio | opera bellitissima (*sic*) in questi nouelli gior- | ni uenuta a luce, con somma dili- | genza

petrarcham inclytum preceptorem meum honeſta facie & laurea uirēti conſpicuum per idmet ſtadium lento tamen incedentem gradu: non ꝙquidē labore attritum: ſed altioribus cogitatiōibus preſſum: & celebri atq; comēdabili grauitate deductum. Obſtupui aſpectu primo mirat⁹ quid circa tam infimum limen deduceret̄ homo ſublimis. ide memor Maronem ſolitum nōnunq̄ gregem per imas ualles deducere: & aliqñ gneā ſuum: etiā ſupra aſtra tranſferre: rubore ſuffuſus plurimo conſtiti: & fortunam ante alia damnaui meam: q̄ eo me in diſcrimen deduxiſſ& ut auditor ex minimis cum preceptore luctarer: pendenſq; multa ueſtigio animo circūuolui: an irem. i. & incoeptum iter perficerem: ut ſtarem ſeu potius omnino redirem: & preſſa humo ueſtigia exturbarem. Occurrebant aūt mihi plurima ſuadentia reditum: & āte alia clariſſimi preceptoris mei ſublimitas ſtili ornatu redimita mirabili: & ſententiarum ponderoſitate plurima ſtabilis: & inſuper lepiditate uerboꝝ delectabilis nimium: quātūcunq; extranea uideatur materia. Pr̄terea notitia rerum cuius plurimum indiget labor iſte: quam adeo ſibi familiarem noueram ut uidiſſe omnia: & tenacī ſeruaſſe memoria uideretur. Et eū his ruditas mea ſtilus exoticus: biſtoriarū penuria: ingenium bebes: & fluxa meō-ria ueniebant: a quibus perſuaſus cum iam eſſem ſemiflexus in reditum & ecce prouerbium uetus uenit in mentem: quo aiunt contraria iuxta ſe poſita magis eluceſcūt. Et ex eo arbitratus fulgoris ſui radios quātūcūq; de ſe clariſſimos opacitatis meę tenebras penetraturos poſſe uideri itu entibus clariores: mutaui conſilium: & ad eius reuerentiam non pugil: ſed obſequioſus ſeruulus & itineris ſtrator infinem uſq; deductus ſum: uolens iubenſq; ſi quod meritum mihi laboris hui⁹ expectandū eſt eautos eſſe lectores: ut ſi quid in hoc opere operi uiri inclyti comperiantur aduerſum: damnetur illico: & ſua ſequatur: tanq̄ uera ſtanſq; ſententia. Scripſi quidem quod in buccam uenit. Ipſe autem ſi mores noui ſuos) omnia multiplici trutinatione digeſta: omia ponderoſo librata iudicio ſcripſit: ſcribetq;. Si quid uero congruum ſuis conforme ſcriptis cōpiaſ: diuinę boitati doctrinę aſcribatur ſuę.

Io. Boccatii uiri clariſſimi de montibus: ſiluis: fontibus: lacubus: ſtagnis ſeu paludibus: & de diuerſis nomibus maris opus diligentiſſime ſpreſſum finit. Venetiis Idus Iañ. cccc. bxxiij.

OPERA DELL'HVOMO DOTTO ET
Famoſo GIOVAN BOCCACCIO *da Certal*
do, dalla lingua latina nel thoſco idioma per Meſer NI
COLO *Liburnio nouamente trallatata. Doue per*
ordine d'Alphabeto ſi tratta diffuſamente delli
MONTI : SELVE : BOSI
CHI : FONTI : LA I
GHI : FIVMI : STA
GNI : PALVDI
GOLFI : &
MARI :
Dell'uniuerſo MONDO, *Con le nature & tutte l'al*
tre coſe memorabili in quelli anticamente fatte, & da
Poeti, Coſmographi, ouer Hiſtorici diſcritte. Et in fine
per lo ſopradetto. M. Nicolo *Liburnio poſte ſono le*
Prouincie di tutto'l Mõdo, cioe D'ASIA, EV
ROPA, & APHRICA. *Et in che modo*
molte delle dette furono chiamate da gli antichi, & in
che guiſa hor nominate ſono dalli Moderni.

uista, corretta et nuo- | uamente stampata. | M D XXX. [*Portrait.*]—(*Colophon*) Stampato in Vinegia per Nicolo | d'Aristotile detto Zoppino. | MDXXX.

Octavo.

This work, a tale about an accident which happened to the Emperor Frederick Barbarossa, is erroneously attributed to Boccaccio. According to Tommaso Buonaventuri (*Lettera* published by the Abbate Luigi Fiaschi), it was the work of a writer who tried to imitate him. In a manuscript once belonging to Poggiali it is ascribed to Giovanni Buonsignori of Città di Castello.

Boiardo, Matteo Maria, was born at Scandiano, one of the seigniorial estates of his family, near Reggio di Modena, about 1434. At an early age he entered the University of Ferrara, where he acquired a good knowledge of Greek and Latin, and even of the Oriental languages. At the court of Ferrara he enjoyed the favor of Duke Borso d'Este and his successor Ercole, and was entrusted with several honorable employments. He was named governor of Reggio in 1478. Three years afterwards he was elected captain of Modena, and reappointed governor of the town and citadel of Reggio, where he died in December, 1494.

43 Liprimi tre libri del | Conte Orlando | inamorato | Composto per el Conte Matteo | maria Boiardo Conte | di Scandiano Poe | ta preclaris- | simo.—(*Colophon*) Impresso

nella inclita Citta di Venetia per Augustino di Bendoni nel Anno del signore. MDxxxviij.

Octavo.

Colophon of this copy missing; supplied from Brunet and Melzi.

Boiardo's poem of sixty-nine cantos was left incomplete at the author's death. He published the first two books in 1486 (*Venice, by Piero de Piasi*); the third was published after his death (*Venice, by Simone Bevilacqua, 1495*). All three books were printed together at Scandiano the year after his death, under the superintendence of his son, Count Camillo (*Scandiano, by Pellegrino de Pasquali, 1495*); but of this edition no copy is known. The work continued to be reprinted during the first half of the XVIth century, but it was then superseded by the *Furioso.*

The *Orlando Innamorato* is one of the most important poems in Italian literature; it was the first example of the romantic epic, and served as a model for the *Orlando Furioso.* "Without the *Innamorato* the *Furioso* is meaningless."

"The value of the *Orlando Innamorato* for the student of Italian development is principally this, that it is the most purely chivalrous poem of the Renaissance."—*Symonds.*

44 Tutti li libri d'Orlando inamorato del conte de Scandiano Mattheo Maria Bojardo, al vero senso reduti et ultimamente stampai (*sic*) MDXLIII.—(*Colophon*) In Vineggia per Alouise de Tortis. Nelli anni della |

Salutifera Incarnatione del nostro Signore | Iesu Christo. M.D.XXXXIII. | del mese di Febraro. | Orlan. Inna.

Title-page of this copy missing. Title supplied from Brunet.

45 Il Qvarto [*Quinto*, and *Sesto*] Libro Dello | Innamoramento Di Orlando | nel quale si conteneno molte, e Diverse | battaglie, come in quel leggendo | si potra intendere. Composto | per Nicolo Delli Agostini | nuouamente ristampa | pato (*sic*), e congran cura | corretto.—(*Colophon*) In Vineggia per Aloise de Tortis. Nelli anni della | Salutifera Incarnatione del nostro Signore | Iesu Christo. M.D.XXXXIII. | Del mese di Febraro.

Octavo.

There are only two other known copies of this edition, one in the Royal Library at Stuttgart, the other was offered in the Libri sale in 1847.

All editions of *Orlando Innamorato* printed in the first half of the XVIth century are rare, especially when well preserved. They were already scarce in the second half of the XVIth century, as is proved by a letter of G. Vinc. Pinello to Aldus Manutius, asking the printer to lend him an edition of Boiardo "in quel modo che fu lasciata da lui senza riforma," because he was unable to find a copy.

"No edition of the original as Boiardo wrote it

was published from 1544 to 1830, when Antonio Panizzi . . . redeemed it from oblivion and restored it to the place it has ever since maintained as a star of at least the second magnitude in the constellation of Italian epic poetry."—*Garnett.*

The three books, written by Nicolo degli Agostino, in continuation of *Orlando Innamorato*, were issued separately, and at different times. The first book was printed with Boiardo's three books at Venice by Giorgio de Rusconi in 1506; the second book was written nine years after the first, and printed separately in 1514 (Venice, by Giorgio di Rusconi). We find the third book published for the first time in the edition of *Orlando Innamorato* printed at Venice by F. Bindoni and M. Pusini, 1525.

46 Sonetti e Canzone Del | Poeta Carissimo (*sic*) Ma | theo Maria Boiardo | Conte di Scandiano [*Printer's mark*]—(*Colophon*) Impressum Venetiis per Ioannem Baptistam Sessa. | Anno Domini. M.ccccc.i.a. di.xxvi. Marzo [*Printer's mark*].

Small quarto.

Mazzuchelli pronounces this edition *rarissima.*

"His lyrics . . . prove that, like Lorenzo de' Medici, he was capable of following the path of Petrarch without falling into Petrarchistic mannerism."—*Symonds.*

Bracciolini, Giovanni Francesco Poggio, was born at Terranuova in 1380, and died in 1459. He rendered an important service to literature

by his discoveries of ancient Latin manuscripts, for which he searched in monasteries. He discovered seven orations of Cicero, twelve comedies of Plautus, the commentaries of Asconius Pedianus, the history of Ammianus Marcellinus, and other interesting classical works.

47 Poggij florentini Oratoris eloquentissi | mi ac secretarij apostolici. facetiarum incipit feli- | citer.—(*Colophon*) Poggij florentini secretarij apostolici | facetiarum liber explicit feliciter. | Im- | pressus Basilee per. N. K. [*N. Kesler*] quartadecima | mensis Martii. Anno domini. M.cccc | lxxxviij.
Small quarto.

These *facetiae* contain coarse and unpleasant obscenities, told by Cardinal Lannellotto, anecdotes and witticisms of Dante, and jokes of Gonnella, a buffoon of the Visconti of Milan.

Bracciolini, Iacopo di Poggio, the son of the above, was born in 1441, and died in 1478.

48 Historia Di | Iacopo Di M. Poggio, | della origine della gran guerra | tra Francesi et Inglesi. | [*Printer's mark*] In Fiorenza MDXLVII.—(*Colophon*) Stampata in Fiorenza per il Doni a di | xix del Mese di Marzo l'anno | MDXLVII.
Octavo.

HISTORIA DI
IACOPO DI M. POGGIO,
della origine della gran guerra
tra Franceſi & Ingleſi.

IN FIORENZA M D XL VII.

[No. 48]

The first edition of this historical novel; it was reprinted at Florence in 1834 with the title *Novella d'incerto autore del sec. XV*, and at Lucca in 1850 with the title *Novella della Pulzella di Francia.*

A unique copy. Gamba (*Serie dei testi di lingua*) mentions only the second edition of 1834, asserting that it is the first. It is mentioned in Passano, who says that it is very rare.

Bruno, Giordano, the most genial and interesting of the Italian philosophers of the Renaissance, was born at Nola about the year 1548. In his fifteenth year he entered the order of the Dominicans at Naples, but he soon found the restraints intolerable, and became an outcast from his Church. He was accused of impiety, and thereafter led a life of flight and exile. After seven years of imprisonment in Rome he was burned at the stake, February 7, 1600.

49 Candelaio | Comedia Del Brv | No Nolano Achademi- | Co di nulla Achademia; detto il fa- | stidito. | In Tristitia Hila- | ris: in Hilaritate tristis. | In Pariggi, | Appresso Guglelmo (*sic*) Giuliano. Al | segno de l'Amicitia. | M.D.LXXXII.
Duodecimo.

The first edition.

Molière took from this satire on pedantry and avarice the idea for the first interlude of his *Malade Imaginaire.*

Brusantino, Vincenzo, was born at Ferrara, and died in that city about the year 1570. He also translated in *ottava rima* the *Decameron* (*Cento Novelle di Vincenzo Brusantini in ottava rima; e tutte hanno l'Allegoria col Proverbio a proposito della Novella. Venice, by Marcolini, 1554*).

50 Angelica | Inamorata, | Di M. Vincentio Brvsantino Ferrarese. | . . . [*Printer's mark*] In Vinegia | Per Francesco Marcolini, M D LIII. | Con Privilegio.
Quarto.

The second edition.

This work forms a sequel to Ariosto's *Orlando Furioso.*

Burchiello, Domenico, lived in Florence, where he was probably born. The year of his birth is unknown; he died at Rome in 1448.

51 Rime | Del Bvrchiello | Fiorentino | Comentate dal Doni. | . . . [*Printer's mark*] In Vicenza, Per gli Heredi di Perin Libraro. 1597 | Con licentia de' Superiori.
Octavo.

Doni's commentary is often so obscure as to be more in need of elucidation than the Sonnets.

Caro, Annibale, was born at Civita Nuova in 1507. His most important work was the translation of the *Aeneid* (Venice, 1581). He is also the author

of *Rime*, *Canzoni*, and sonnets, a comedy entitled *Gli Straccioni*, and two clever *jeux d'esprit*, one in praise of figs (*La Ficheide*), and another in eulogy of the big nose of Ancona Leoni, president of the *Accademia della Virtù*. His prose works consist of translations from Aristotle, Cyprian, and Gregory Nazianzen; and of these letters, written in his own name and in those of the Cardinals Farnese, which are both remarkable for their elegance. Caro's poetry is distinguished by very considerable ability, and particularly by the freedom and grace of its versification. He died at Rome, November 21, 1566.

52 De Le Lettere | Familiari | Del Commendatore | Annibal Caro | Volvme Primo [*and Secondo*]. | Col Priuilegio di N. S. PP. Pio V. & dell' Illustriss. | Signoria di Venetia. | [*Printer's mark*] In Venetia, | Appresso Aldo Manutio. | M.D.LXXIV. (–MDLXXV).

Quarto. Two volumes.

The first volume was printed by Aldus in 1572; the second is here printed for the first time. The first volume was published, posthumously, by Giambattista Caro, a nephew of the author, and the second by Lepido Caro, another nephew. This edition is the best, and Volpi used it for his edition of 1725.

Giovanni Della Casa was born at Mugello, June 28, 1503. He studied at Bologna, Florence, and Rome, and by his learning attracted the attention of Alexander Farnese, who, as Pope Paul III, made

him nuncio to Florence, where he received the honor of being elected a member of the *Accademia Fiorentina*. He was appointed archbishop of Benevento, and it was believed that it was only his licentious poem, *Capitoli del Forno*, which prevented him from being raised to a still higher dignity. He died at Rome, November 14, 1556. Casa is chiefly remarkable as the leader of a reaction in lyric poetry against the universal imitation of Petrarch, and as the originator of a style which, if less soft and elegant, is more majestic than that which it replaced. His prose writings gained great reputation in their own day and long afterwards, but are disfigured by frequent puerility and circumlocution. His principal work is the famous *Il Galateo*, a treatise on manners, which has been translated into Latin and several other languages.

53 Le Terze Rime De | Messer Giovanni Dal | La Casa Di Messer | Bino Et D' Altri | [*Printer's mark*] Per Cvrtio Navo, E Fra | Telli. M D XXXVIII [*Venice*].

Octavo.

Second edition; the first was printed at Venice by the same printer in 1528. We find these poems registered in the early Roman *Indices librorum prohibitorum*.

Castiglione, Baldassare, was born at Casatico, December 6, 1478. He was educated at Milan under the famous humanist Giorgio Merula and under Demetrio Calcondila. In 1496 he entered the service of Lodovico Sforza, Duke of Milan, returning to

IL LIBRO DEL CORTEGIANO DEL CONTE BALDESAR CASTIGLIONE.

Haſſi nel priuilegio, & nella gratia ottenuta dalla Illuſtriſſima Signoria che in queſta, ne in niun'altra Citta del ſuo dominio ſi poſſa imprimere, ne altroue impreſſo uendere queſto libro del Cortegiano per x. anni ſotto le pene in eſſo contenute.

Mantua in 1500 when Lodovico was carried prisoner into France. In 1504 he was attached to the court of Guidobaldo Malatesta, Duke of Urbino, and in 1506 he was sent by this prince on a mission to Henry VII of England. He died at Toledo in 1529.

Castiglione wrote little, but that little is of rare merit, and his verses, in Latin and Italian, are elegant in the extreme.

54 Il Libro Del Cortegiano | Del Conte Baldesar | Castiglione. [*Printer's mark*] — (*Colophon*) In Venetia nelle case d' Aldo Romano, & d' Andrea d' Asola suo | Suocero, nell' anno M.D.XXVIII. | del mese d' Aprile.

Folio.

The first edition. Aldus printed six editions of this book.

Castiglione's idea was not to describe the courtier and how he lives at court, but to form a perfect courtier. He gives a charming picture of the court of Guidobaldo da Montefeltre, Duke of Urbino, confessedly the purest and most elevated of Italy.

Cavalca, Domenico, a monk of the Dominican order, was born at Vico Pisano, and died in 1342.

55 Libro Di Patientia In | Lingva Fiorentina.—(*Colophon*) Finisce | illibro Della Pa | tientia chia | mato medi | cina di chuore | diuiso in tre diuoti | tractati:

DVE

TRATTATI

VNO INTORNO ALLE OTTO
PRINCIPALI ARTI
DELL'OREFICERIA.

L'altro in materia dell'Arte della Scultura;
doue si veggono infiniti segreti nel la
uorar le Figure di Marmo, &
nel gettarle di Bronzo.

COMPOSTI DA M. BENVENVTO CELLINI
SCVLTORE FIORENTINO.

Viaccheri

IN FIORENZA
Per Valente Panizzij, & Marco Peri. M D LXVIII.

composto da fra | Domenicho da Vico pisano | dellordine de frati predicatori | Impresso in Firenze per Ser Fran | cesco Bonacorsi: nellan | no. M.CCCC. |. LXXXX. | Adi dodici di maggio.

Quarto.

Cellini, Benvenuto, the celebrated goldsmith and sculptor, was born at Florence, November 10, 1500; he died in that city December 13, 1571. His remarkable career is best described in his autobiography, "a greater work of art than any he accomplished in his own vocation," and his most important literary work. "Of the literary merit of his performance it is needless to speak; if not at the very head of entertaining autobiographies, it is at least second to none."—*Garnett.*

56 Dve | Trattati | Vno Intorno Alle Otto | Principali Arti | Dell' Orificeria. | L'altro in materia dell' Arte della Scultura; | doue si ueggono infiniti segreti nel la | uorar le Figure di Marmo, & | nel gettarle di Bronzo. | Composti Da M. Benvenvto Cellini | Scvltore Fiorentino. [*Printer's Mark*] In Fiorenza | Per Valente Panizzij, & Marco Peri. M D LXVIII.

Quarto.

The first edition, dedicated to Cardinal Ferdinando de' Medici. At the end of the volume are some

Italian and Latin poems in praise of the statues of Perseus and of the Christ by Benvenuto, written by Varchi, Vivaldi, Mini, Bronzino (the painter), Lelio, Bonsi, Paolo del Rosso, and Poggini, another goldsmith and sculptor.

Chiabrera, Gabriello, was born at Savona, June 8, 1552, and died there, October 14, 1637.

57 Delle Poesie | Di | Gabriello | Chiabrera | Parte Prima [*Seconda and Terza*]. | Per Lvi Medesimo Ordinata, | . . . [*Printer's Mark*] In Genova, | Appresso Giuseppe Pauoni. MDCV (–MDCVI). | Con licenza de' Superiori.

Octavo.

Chiabrera's reputation rests chiefly on his lyrics. Early in his career he discovered "that the Italian canzone needed to be reformed upon a Greek model." The value of the discovery lay "not so much in its abstract worth or in any real assimilation of the spirit of Greek poetry by Chiabrera, but in an endeavour after a high standard, which, even when misdirected, proved the best corrective of the inanity and effeminacy to which the Italian canzone had become prone." —*Garnett.*

Colonna, Vittoria, the daughter of Fabrizio Colonna, was born at Marino about 1490. Betrothed when four years old to Francisco d'Avalos, son of the Marquis of Pescara, she received the highest education and gave early proof of a love of letters.

RIME DELLA

DIVINA VETTORIA CO

LONNA MARCHESA

NA DI PESCARA

Con le ſue ſtanze aggiunte et di nuouo con dili gentia ſtampate et ricorrette.

M. D. XXX IX.

[No. 58]

At seventeen she married d'Avalos. In 1525, her husband having died of wounds received at Milan, Vittoria went to Naples, where she remained for about ten years. She died at Rome, February 25, 1547.

She was the perfect example of the Italian lady. Her name was honored in all Italy. Simone Fornari asserts that Ariosto wrote the tale of Drusilla in *Orlando Furioso* to exalt her as an example of womanly virtue; and Michelangelo dedicated to her some of his finest sonnets.

58 Rime Della | Divina Vettoria Co | lonna Marchesa | Na Di Pescara | Con le sue stanze aggiunte et di nuouo con dili | gentia stampate et ricorrette. | M.D.XXX-IX.

Octavo.

The second edition. Printed at Venice by Marchio Sessa.

Coppetta de' Beccuti, Francesco, was born at Perugia in 1509 or 1510, and died in 1553 or 1554. He is celebrated chiefly for his burlesques written in excellent sonnets, "a curious blending of parodies of Petrarch with genuine feeling."

59 Rime | Di M. Francesco | Coppetta | De' Beccvti, | Pervgino. | Con Privilegio. [*Printer's mark*] In Venetia, | Appresso Domenico, et Gio. Battista Guerra fratelli. | MDLXXX.

Octavo.

The first edition.

Neither Renouard nor Brunet mentions these *Rime* as the production of the Aldine press, which they undoubtedly are, as is apparent from a passage in the dedication.

Dante Alighieri was born at Florence in May, 1265; he died at Ravenna, September 14, 1321.

60 Qui comincia la vita e costumi dello excellente | Poeta vulgari Dante alighieri di Firenze | honore e gloria de lidioma Fiorentino. Scri | pto e composto per lo famosissimo homo | missier giouani Bocchacio da certaldo. scri | pto de la origene vita. Studii e costumi del | clarissimo huomo Dante alleghieri Poeta | Fiorentino. E dellopere composte per lui in | comincia felicemente. E in questo primo ca | pitulo tocha la sententia de Solone. la qua | le e mal seguita per gli Fiorentini.—(*Colophon*) Finita e lopra delinclito e diuo | dante alleghieri Fiorentino poeta | per cui il texto a noi e intellectiuo | Christofal Berardi pisaurense detti | opera e sacto indegno correctore | per quanto intese di quella i subietti | De spiera vendelin fu il stampatore | del mille quattrocento e settantasetti (*1477*) | correuan gli anni del nostro signore | Finis.

Folio.

The first edition of the *Divine Comedy* was printed at Foligno by Johannes Numeister and Evangelista Mei in 1472.

Gamba says that the commentary of this edition, although ascribed to Benvenuto da Imola, or to Pietro, Dante's son, is, by general consent, by Iacopo della Lana.

61 Proemio | Comento di christoforo Landino fiorentino sopra la comedia di Danthe alighieri poeta fiorentino.—(*Colophon*) Fine del comento di Christoforo Landino Fiorentino sopra la Comedia di Danthe poeta excellentissimo. | Et impresso in Vinegia per Octauiano Scoto da Monza. Adi. xxiii. di Marzo. M.cccc.Lxxxiiii.

Folio.

Second edition, with the commentary of Cristoforo Landino (1424–1504), one of the chief members of the academy founded at Florence by Cosimo de' Medici. He was professor of belles-lettres and the tutor of Lorenzo and Giuliano de' Medici.

62 La | Divina | Commedia | Di | Dante Alighieri | Con | Tavole In Rame | Tomo I (*II, III and IV*) | Firenze | Nella Tipografia | All' Insegna Dell' Ancora | MDCCCXVII (–MDCCCXIX).

Folio. Four volumes. Portrait.

The first volume contains forty-four plates by Ademollo and Lasinio; the second, forty plates by

CONVIVIO DIDANTE ALIGHIERI FIORENTINO

I CHOME DICE ILPHILOSOpho nelprincipio dellaprima philoſophia: Tutti gli huomini naturalmẽte deſiderano di ſapere. Laragione diche puo eſſere ſiel che ciaſchuna coſa daprouidentia dipropia natura impinta el inclinabile allaſua perfectione. Onde accio che laſcientia el ultima perfectione dellanoſtra anima: nellaquale ſta lanoſtra ultima felicita: tutti naturalmente alſuo deſiderio ſiamo ſubiecti. Veramente daqueſta nobiliſſima perfectione molti ſono priuati per diuerſe cagioni: che dentro alhuomo et difuori daeſſo lui rimuouono dalbabito diſcientia. Dentro dalbuomo poſſono eſſere due difecti: e impedito luno dallaparte delcorpo: laltro dallaparte dellanima. Dallaparte delcorpo el quando leparti ſono indebitamente diſpoſte: ſi che nulla riceuere puo: ſi come ſono ſordi et muti et loro ſimili. Dallaparte dellanima el quãdo lamalitia uince in eſſa: ſi che ſifa ſeguitatrice di uitio ſe dilectationi: nellequali riceue tanto inganno: che p quello ogni choſa tiene auile. Difuori dalhuomo poſſono eſſere ſi milemente due chagioni inteſe: luna dellequali el inductrice dineceſſita: laltra dipigritia. Laprima el lacura familiare et ciuile: laquale conueneuolemente ad ſe tiene deglihuomini il maggiore numero: ſi che i otio diſpeculatione eſſere nõ poſſono. Laltra el ildifecto delluogho: oue la pſona e nata et nutrita: che tal hora ſara daogni ſtudio non ſolamente priuato ma dagente ſtudioſa lontano. Ledue diqueſte chagioni cioel laprima dellaparte difuori non ſono danituperare: ma daſcuſare: et diperdono degne. Ledue altre auenga che luna piu: ſono degne dibiaſimo et dabominatione. Manifeſtamẽte adũ che puo uedere chi ben cõſidera: che pochi rimãgono quelli che allhabito datutti conſiderato poſſano puenire: et innumerabili quaſi ſono limpediti: che diqueſto cibo datutti ſempre uiuono affamati. O beati quelli pochi che ſeghono a quella mẽſa: doue ilpane degliangeli ſimangia: et miſeri quelli che con lepecore hanno comune cibo.. Ma peroche ciaſchuno a ciaſcuno huomo el naturalmente amicho: et ciaſcuno amicho

a i

Ademollo; the third, forty-one plates by Nenci, Maselli, Lapi, Migliavacca, Lasinio and Benucci. The fourth volume contains the life of Dante by Leonardo Aretino and the commentaries on the three *Cantiche*. This edition was dedicated to the celebrated sculptor Antonio Canova.

63 La | Divina Commedia | Di | Dante Alighieri. | Firenze, | G. Barbera, Editore. | 1898.

Sixty-four-mo.

The smallest legible Dante.

64 Convivio Di Dante Alighieri | Fiorentino.—(*Colophon*) Impresso in Firenze per ser Francesco bonaccorsi Nel an | no mille quattrocento nouanta Adi. xx. di septembre.

Quarto.

The first edition.

The *Convito* consists of an introduction and three treatises, each forming an elaborate commentary in which Beatrice appears as an allegory of divine philosophy. When done it was to have comprised commentaries on eleven more *canzoni*, making fourteen in all. It is perhaps the least well known of Dante's Italian works; it is crabbed and unattractive in many parts, but it is well worth reading, and contains many passages of great beauty and elevation. It is quite indispensable to the full understanding of the *Divina Commedia*. "More remarkable, perhaps, than the philosophical subtleties of which it consists, is Dante's appeal to a new public. He writes no

longer for literary circles, but for the world of persons of worth wherever found, especially persons of rank. Hence the treatise is necessarily composed in Italian, which has the good effect of drawing from Dante a spirited vindication of his native tongue."—*Garnett.* The time of its composition is uncertain, but it was probably written between the years 1292 and 1300.

Dolce, Ludovico, whom we have seen as the editor of Boccaccio's *L'Amorosa Visione*, was born at Venice in 1508; he died about 1568. He was one of the most laborious and fertile writers of his century, the whole number of his works amounting to upwards of seventy.

65 Le | Prime Imprese | Del Conte Orlando | Di M. Lodovico Dolce. | . . . [*Printer's mark*] In Vinegia Appresso Gabriel | Giolito De' Ferrari. | M D LXXII.
Quarto. Portrait.

The first edition.

Dolce died before the publication of this work, which, according to Ferrario, is his best.

Domenichi Lodovico, died at Pisa in 1564.

66 Orlando Innamorato Del | Signor Matteo Maria Boiardo | Conte di Scandiano, insieme co i tre libri di Nicolo de | gli Agostini, nuouamente riformato per M. |

Lodovico Domenichi, | Con Gli Argomenti, Le | Figvre Accomodate Al | principio d'ogni Canto, et la tauo | la di cio, che nell'opra | si contiene. | Con gratia, et priuilegio. | [*Printer's mark*] In Vinegia appresso Girolamo Scotto. | MDXXXXV.
Quarto.

The first edition of Ludovico Domenichi's recasting.

Doni, Anton Francesco, was born at Florence about 1513, and died at Monselice (Padua) in 1574. He lived a wandering life and gained a scanty subsistence by his writings, most of which were humorous or satirical. He had only a temporary vogue. At one time he opened a printing-office at Florence, but soon closed it on account of Torrentino's competition.

67 La Libraria Del | Doni Fiorentino, | Divisa In Tre Trattati. | . . . Con Privilegio. | [*Printer's mark*] In Vinegia Appresso Gabriel | Giolito De' Ferrari. | M D LVIII.
Octavo. Portraits.

Many copies bear on the title-page the year Mdlvii. The *Prima Libraria* was published for the first time in 1550 (Venice, Giolito); and the *Seconda* in 1551 (Venice, Marcolini). This edition embraces both, though the earlier editions each have something missing in this. They form the first Italian biographical essays.

Firenzuola, Agnolo, was born at Florence, September 28, 1493. Being destined for the profession of the law, he pursued his studies first at Siena, and afterwards at Perugia, where he became the associate of Pietro Aretino. He left Rome, whither he had come to practice his profession, on the death of Pope Clement VII, and, after spending some time at Florence, settled at Prato as abbot of San Salvatore. He died before 1548.

Firenzuola was the author of satirical poems, sonnets, prose essays, novels, and dramas.

68 [Prose.] In Venetia Per Giouan. Griffio | Ad instantia di Pietro Boseli. | MDLII.
Duodecimo. Four volumes in one.

The *Discacciamento delle nuove Lettere inutilmente aggiunte nelle lingua toscana,* contained in this volume, had been printed at Rome by Ludovico Vicentino and Lautizio Perugino in 1524. Firenzuola, who wrote the pamphlet against Trissino's proposed introduction of new letters into the Italian alphabet, did much to make the scheme famous and ridiculous.

69 Le Rime | Di M. Agnolo Firenzvola | Fiorentino. | [*Printer's mark*] In Fiorenza. | MDXLIX.—(*Colophon*) In Fiorenza | Appresso | Bernardo Givnti. | MDXLIX.
Octavo.

The first edition. Firenzuola published only one work, the *Discacciamento delle nuove Lettere,* during his lifetime. After his death his brother Girolamo

collected his writings and gave them to Lorenzo Scala and Lodovico Domenichi to be edited. They were all published at Florence, between 1548 and 1549, except the translation of Apuleius' *Asino d'oro*, which was printed at Venice by Giolito in 1550.

70 I Lvcidi | Comedia | Di Messer Agnolo | Firenzvola Fio- | Rentino. | [*Printer's mark*] In Firenze | M.D.LII.—(*Colophon*) In Firenze | Apresso I Giunti. | MDLII.
Octavo.

Forteguerri, Niccolò, who used the pseudonym **Carteromaco,** was born at Pistoia in 1674, and died in 1735.

71 Ricciardetto | Di | Niccolò Carteromaco. | In Parigi (*Venice*) | A spese di Francesco Pitteri Libraio | Viniziano. | CIↃ IↃCC XXXVIII.
Quarto. Portrait. Two volumes.

First edition, containing passages which were subsequently altered or suppressed.

The origin of the poem was as follows:

In 1715 Forteguerri was spending the autumn in the country, where he amused his friends by reading the verses of Pulci, of Berni, and of Ariosto. One of the company expressed his admiration at the art with which these poets had overcome the difficulties of the *ottava rima*. Forteguerri maintained that the difficulty was imaginary, and engaged to produce, on the next evening, the first canto of a poem which

should imitate them all. He fulfilled his promise with such success that his friends persuaded him to continue the story.

Fortunio, Francesco, was born in Dalmatia, and lived in Venice as a lawyer; he was elected *potestà* of Ancona, where, during a revolution, he was cast out of a window of the palace and died.

72 Regole Grammaticali | Della Volgar Lingva.—(*Colophon*) Impresso in Ancona per Bernardin Vercellese nel anno. M.D. XVI. del | mese di settembre: Con la concessione nondimeno della Illustrissima Signoria | di Venetia che per. X. anni nessuno sotto al suo dominio possa imprimerlo | ne altroue impresso uenderlo, sanza licentia dell' auttore proprio.

Quarto.

First edition; the oldest printed Italian grammar.

Apostolo Zeno, in his notes to Fontanini, cites fifteen editions. Although it is not useful to-day, it is worthy of consideration as the first book containing grammatical rules cited from Dante, Petrarch, and Boccaccio.

Galilei, Galileo, was born at Pisa, February, 1564, and died at Arcetri, near Florence, January 8, 1642.

73 Galilaei | Galilaei | Lyncei, Academiae | Pisanae Mathematici, | Seren^mi. Magni-Dvcis Hetrvriae | Philosophi et Mathematici Primarij | Systema Cosmicvm: | Jn Qvo | Dialogis IV. de duobus maximis Mundi Systematibus, | Ptolemaico & Copernicano, | Rationibus vtrinque propositis indefinite disseritur. | Accessit locorum S. Scripturae cum terrae mobilitate conciliatio. | Lvgdvni, Sumptibus Ioan. Antonii Hvgvetan, | via Mercatoria, ad insigne Sphaerae. | M.DC.XLI.

Quarto.

A Latin translation, by Matthaeus Berneggerus, of the original Italian work which was rigorously suppressed by order of the Inquisition.

"Perhaps it is the best prose that Italy has ever had; it is clear, goes straight to the point, is without rhetorical ornaments and without vulgar slips, artistic without appearing to be so." — *Bartoli.*

Giraldi, Giovanni Battista, surnamed Cinthio, was born at Ferrara in 1504. He was for many years professor of medicine and philosophy at the university of his native town, and afterwards of belles-lettres. Between 1542 and 1560 he acted as private secretary, first to Ercole II and afterwards to Alfonso II of Este; but having become involved in a literary dispute which lost him the favor of his patron, he moved to Mondovì, where he remained as a teacher of literature until 1568. Subsequently he

occupied the chair of rhetoric at Pavia till 1573, when, in search of health, he returned to his native city, where he died December 30 of the same year.

74 De Gli | Hecatommithi | Di M. Giovanbattista | Gyraldi Cynthio | Nobile Ferrarese. | Parte Prima [and *Seconda*]. | [*Printer's mark*] Nel Monte Regale | Appresso Lionardo Torrentino | MDLXV.

Octavo. Two volumes.

The first edition.

This copy bears the signature of Giraldi. The *Hecatommithi* are the most important of Giraldi's prose works. Somewhat in the manner of Boccaccio, they resemble still more closely the novels of Giraldi's contemporary Bandello. "They were heavy in style and prosaic; yet their matter made them widely popular." They have a peculiar interest to students of English literature, as having furnished, directly or indirectly, the plots of *Measure for Measure* and *Othello* of Shakespeare.

Grazzini, Antonfrancesco, was born at Florence, March 22, 1503. In his youth he practised as an apothecary. He was one of the founders of the *Accademia degli Umidi* (Academy of the Humid), and he took a prominent part in the establishment of the famous *Accademia della Crusca*. In both academies he was known as *Il Lasca* (the Roach), and this pseudonym is frequently substituted for his proper name. He died February 18, 1584. Grazzini "was one of the chief promoters of the move-

DE GLI
HECATOMMITHI
DI M. GIOVANBATTISTA GYRALDI CINTHIO
NOBILE FERRARESE.
PARTE PRIMA

NEL MONTE REGALE
Appreſſo Lionardo Torrentino
M D LXV.

ACOBO BONO VTITILIO
Cynth. Jo. Bab. Giraldus
Magiſter diſcip. carmo
A. cl. N. D D

ment for prescribing a standard of pure Tuscan prose." His style, though idiomatic, is copious, flexible, and without affectation.

75 La Gverra | De Mostri | D'Antonfrancesco Grazzini | Detto Il Lasca. | Al Padre Stradino. | Con privilegio Di Tvtte L'Opere. | In Firenze, | Per Domenico Manzani, 1584.

Quarto.

The first edition.

An exceedingly rare work containing one canto of a *Poema giocoso* which was to have been followed by other cantos.

Guarini, Giovan Battista, was born at Ferrara, December 10, 1537, and died at Venice, October 4, 1612.

76 Il | Pastor | Fido. | Tragicomedia Pastorale. | Del Molto Illvstre | Sig. Caualiere Battista Guarini. | . . . Con Privilegio. | In Venetia Appresso Gio. Battista Ciotti M.D.C.V.

Quarto. Portrait.

The *Pastor Fido* is a pastoral drama composed not without reminiscences of Tasso's *Aminta*. It met with brilliant success and was translated into the principal languages of Europe.

". . . The Italian reaction against the middle ages assumes a final shape of hitherto unapprehended

COMO EL MESCHINO VENE DAL SOLDANO CON LO RE ET COMO lo fece Capitanio de tuta la ſua gente. .C. .C. VII.

A poi tute q̄ſte coſſe dete ordiē d' andare ī Babilōia
d de lo Soldāo e raduno .xl. milia de ſaracini de mīte
parte e prima dapoliſmagna da ſenoſi da tropoli e
da poliſberde lixola de tutia e ueriſola cita cartiſ-
mandono quale a pie del monte libici apreſo Alcairo. cento miglia feceua el Meſchino andare la gente molto in ponto in quatro ſchiere molto ſe merauiaua el Re del belo ordine. i dui di azonſeno a una cita dita monpiaſ magna preſſo Alcairo a tre ziornate qui mādono adire che andauano dal Soldano E caualcono poi tre ziorni & eſſendo apreſſo alcairo a x. milia ſcontrono el Soldano con grande moltitudine de gē te e ſentendo el Meſchino como el Soldano era con grande a preſſo ſu la campana ſe frezo molto de far andare le gente molto ordīate e intro inanzi a tuta la gente & ando intorno per uedere ſe alcuno uſiua fuora de la ſua ſchiera El Soldano con uinti cauali era de nanzi a tuta la ſua gente e fermoſi per uedere e quanto li parue piu bela gente che non ſolena per lo tempo paſſato ſolo p lo andare ordinati e uenēdo uerſo loro fo dito al Meſchino quelo e lo ſoldano ando uerſo lui & eſſē do armato a tute arme ſe zito da caualo ī cinochioni denāzi al ſoldano. E lui lo fece montare a caualo e remontato molto regratio el ſoldano che lo hauea fato cauare de prexōe. E lui fece chiamare el Re Poliſmagna diſſeli o nobele re fina q̄ſto ziorno te o tenuto el piu ſauio Re degipto . ma hora nō me pare quelo che tute tieni conzoſia che neli tuo iudicii te o tro uato diſereto e ſcriueſti che nui de raxone iudicaſſemo da coſtui a paſtori e ſcriueſti me nō cognoſſere li fati de queſto nobile caualiero o che ſtulticia e a non cognoſere lui nō auer ato de ladrone. E piu falaſti a retinirlo in prexone ma li paſtori del beſtiame q̄lūq; e nel magiore o uero megliore ladrōe e uolzoſe al Meſchīo. & domādolo come lui hauea nome lui

tra parare nel ſuo dire ricordo come egli era amato da Talamone, il quale altra fiata preſe Troia al tempo del forte Hercole. Et coſi mettea auanti la perſona amata, & gratioſa in luogo di ſe, & in ſuo aiuto per piacere alla gente, & per hauere buona cauſa. Et quando la cauſa è laida per cagione di mala coſa doniamo noi recare nel noſtro parlamento un'altra coſa buona, & piacenole, ſi come fece Catellina ſcuſandoſi della congiuratione che fece in Roma che fece una giuſta coſa per coprire quella rea dicendo egli. E ſtata mia uſanza di prendere à aiutare li miſeri nelle loro cauſe.

¶Stampata in Roma in Campo di Fiore per. M. Valerio Dorico, & Luigi Fratelli Breſciani, nell'Anno.
M. D. XLVI.

loveliness in the *Aminta* [of Tasso] and the *Pastor Fido*. They complete and close the Renaissance, bequeathing in a new species of art its form and pressure to succeeding generations."—*Symonds*.

Guerino il Meschino.

77 Prohemium . . c.i. | Como lasciata di Borgogna funo segnori de puglia & del pri | . . . .—(*Colophon*) Lo infelice Guerino dito Meschino fiolo de dio Marte | de sangue Reale de Franzia Magnifico & | ualleroso (*sic*) Capitanio qui felicemente | lo libro suo fornito e in Padua | adi. xxi. de Aurile |.M.cccc.Lxxiii. | Bartholomeus de Valdezochio ciuis Patauus | Martinus de septem arboribus Prutenus. . F.F.
Folio.

. The first edition; only three or four copies are known.

Gamba and other bibliographers ascribe this prose romance of chivalry to Andrea Fiorentino.

Latini, Brunetto, was born at Florence in 1230, and died there in 1294.

He was the teacher of Guido Cavalcanti, and of Dante, who speaks of him, in the fifteenth canto of the *Inferno*, in the following affectionate terms:

> "La buona e cara immagine paterna
> Di voi, quando nel mondo ad ora ad ora
> M'insegnavate come l'uom s'eterna."

His chief work was his encyclopædia, one of the earliest attempts in the vulgar tongue, which strove to embrace the entire field of what was then known, and from which "Dante, in common with all his contemporaries, derived no small portion of his knowledge."

78 Retorica | Di Ser Brvnetto Latini | in volgar | fiorentino.—(*Colophon*) Stampata in Roma in Campo di Fiore per M. Valerio Dorico, | et Luigi Fratelli Breſciani, nell' Anno. | M.D.XLVI. [*Printer's mark*]

Quarto.

The first edition.

This book contains the translation of a part of the first book of *De Inventione*, accompanied by a long commentary, which gives it the appearance of having been written by the commentator rather than by Cicero.

Lodovici, Francesco dei, a writer of Venice, of whose life nothing is known.

79 Triomphi Di Carlo Di Messer | Francesco D'I Lodovici Vinitiano. | [*Woodcut*].—(*Colophon*) Il fine della seconda parte, et di tutto esso libro, intitolato I Triomphi Di | Carlo. di Messer Francesco d'i Lodouici Vinitiano, Stampato in Vinegia per | Mapheo Pasini et Francesco Bindoni compagni al segno dell' angiolo Ra-

HISTORIE
DI NICOLO MACHIAVELLI
CITTADINO ET SECRETARIO
FIORENTINO.

AL
SANTISSIMO ET BEATISSIMO
PADRE SIGNORE NOSTRO
CLEMENTE VII.
PONT. MASS.

M. D. L.

[No. 80]

phaello ap- | presso san Moisè l'anno della nostra salute MDXXXV. del mese di Set- | tembre. . . .

Quarto.

The first edition.

Lodovici wrote another romance of chivalry entitled *Antheo Gigante* (Venice, Bindoni et Pasini, 1523), which tells of Charlemagne's adventures with the giant Antéo.

Machiavelli, Niccolò, was born at Florence, May 3, 1469; he died June 22, 1527.

80 [Complete Works.] (*Geneva (?), by Pierre Aubert (?)*) M.D.L.

Quarto.

The first edition, called *dalla Testina*, because it bears on the title-page a small head of Machiavelli, printed for the first time in the *Discorsi*, at Venice, by Comino da Trino, 1540.

81 Discorsi Di Nicolò Machia- | Velli, Fi- rentino, Sopra | La Prima Deca Di | Tito Livio, | Nuouamente corretti, et con somma | diligenza ristampati. | [*Aldus' device*] M.D.XL.—(*Colophon*) In Vinegia, Nell' Anno M.D. | XL. In Casa De' Figlivo- | Li Di Aldo.

Octavo.

The first edition printed by Aldus. It is a reprint of a little known edition, made at Venice, by Giov. Antonio di Nicolini e Fratelli da Sabbio, in 1532.

"Cast in the form of comments on the history of Livy, the *Discorsi* are really an inquiry into the genesis and maintenances of states. . . ."

Malespini, Ricordano, of the noble family of Malespini, was the earliest writer of Florentine history. He died in 1281.

82 Historia | Antica Di | Ricordano Malespini | Gentil' huomo Fiorentino | Dall' edificazione di Fiorenza per insino | all' anno M.CCLXXXI. | Con l'aggiunta di | Giachetto Svo Nipote | Dal detto anno per insino al | 1286. | Nvovamente Posta in Lvce. | Con Licenza de Superiori. | [*Printer's mark*] In Fiorenza | Nella stamperia de i Giunti | M.D.LXVIII. | Con Priuilegio.

Quarto.

The first edition.

The nephew, who continued the chronicle from Ricordano's death to the year 1286, was Giachetto di Francesco Malespini. Giovanni Villani copied freely from Malespini's work without making recognition of his indebtedness.

Medici, Lorenzo de', called *Il Magnifico*, was born about 1449, and died April 8, 1492.

POESIE VOLGARI,

NVOVAMENTE

STAMPATE,

DI LORENZO DE' MEDICI,

che fu padre di Papa Leone:

Col commento del medeſimo ſopra alcuni de' ſuoi ſonetti.

Con privilegio del Pontefice, & della Signoria di Vinegia, per anni XX.

IN VINEGIA, M. D. LIIII.

[No. 83]

83 Poesie Volgari, | Nvovamente Stampate, Di Lorenzo De' Medici, | che fu padre di Papa Leone: | Col commento del medesimo sopra alcuni de' suoi sonetti.—(*Colophon*) In Vinegia, | In Casa De' Figlivoli | Di Aldo, M.D.LIIII.

Octavo.

The first edition.

Novelle Antiche, Cento.

84 Libro Di | Novelle, Et Di Bel | Parlar Gentile. | Nel quale si contengono Cento Nouelle altrauolta | mandate fuori da Messer Carlo | Gualteruzzi da Fano. | Di Nuouo Ricorrette. | Con aggiunta di quattro altre nel fine. | Et con vna dichiaratione d'alcune delle voci piu antiche. | Con Licenza, Et Privilegio. | [*Printer's mark*] In Fiorenza. | Nella Stamperia de i Giunti. | M D LXXII.

Quarto.

The first edition was printed at Bologna by Benedetti, 1525, and was published by Gualteruzzi with Bembo's assistance.

This is one of the earliest books written in the Italian language. According to Federigo Ubaldini and Magliabecchi, the author of some of the tales was Francesco da Barberino.

These *cento novelle* are considered *testi di lingua*,

and were the foundation of some of the most beautiful tales of succeeding writers, including Chaucer and other early English poets.

Palmieri, Matteo, was born at Florence about 1405. He was appointed to several public offices, among them the supreme office of Gonfaloniere di Giustizia. He died in 1475. His works are written chiefly in prose, and comprise a general chronicle from the creation of the world to his time, a life of Niccolò Acciaioli, the book *De captivitate Pisarum*, the annals of the Florentines (1432–74), and a history of the translation of the body of St. Barbara. He wrote also a poem in *terza rima*, in imitation of Dante, entitled *Città di Vita*, which was praised by Marsilio Ficino.

85 Libro Della Vita Ci- | Vile Composta Da | Mattheo Palmieri | Cittadino Fiorentino. | [*Printer's mark*]— (*Colophon*) In Firenze per li heredi di Philippo | di Giunta ne l'anno del Signore | M.D.XXIX. alli 5. di | Settembre.

Octavo.

The first edition.

Pescatore, Giovanni Battista, was born at Ravenna, and died in 1558. He wrote other works, which are: *Vendetta di Ruggiero* (Venice, Comin da Trino, 1556), and a comedy, *Nina* (Venice, Comin

da Trino, 1558). The *Morte di Ruggiero* and the *Vendetta di Ruggiero* are a continuation of *Orlando Furioso*.

86 La Morte Di Rvg- | Giero Continvata Alla Ma- | teria de l'Ariosto, con ogni riuscimento di | tutte l'imprese generose da lui pro- | poste, e non fornite. | Aggiontovi Molti Bellis- | simi successi, che a l'alto apparecchio di quel | diuino Poeta seguir debbono. ſ Con Le Allegorie Ad Ogni | canto, che possono leuare l'intelletto a | comprendere gli effetti de la | virtù, e del vitio. | Per Giovambattista | pescatore da Rauenna noua- | mente composta. | Con Privilegio. | [*Printer's mark*] In Venetia | Per Pauolo Gherardo. | M D XLVIII.— (*Colophon*) In Vinetia per Comin da Trino | di Monferrato L'anno. | M.D.XLVIII.

Quarto.

Petrarca, Francesco, was born at Arezzo, July 20, 1304, and died at Arquà, July 18, 1374.

He was "eminent in the history of literature both as one of the four classical Italian poets, and also as the first true reviver of learning in mediæval Europe."

Symonds.

87 [Sonetti, Canzoni e Trionfi.] Tabula Francisci petrarce.— (*At the end*) Finis.

Quarto.

Manuscript on vellum, written in Italy during the XVth century.

88 [Sonetti, Canzoni e Trionfi.] (*Colophon*) Francisci petrarcae laureati poetae | necnon secretarii apostolici | benemeriti. Rerum | uulgarium fragmen- | ta ex originali | libro extracta | In urbe pa | tauina li | ber abso | lutus est | foelici | ter. | Bar. de Valde. patauus. F.F. | Martinus de septem arboribus Prutenus. | M.CCCC.LXXII. | Die .VI. No | ven | birs. (*Sic*)

Folio.

The third edition. One of the few copies which have the first page in capital letters.

The peculiar interest of this edition is that it was printed from Petrarch's autograph manuscript, and that the account of Laura, which faces the first page of the Sonnets, was here published for the first time.

89 [Trionfi.]
[N] EL TENPO | CHE RIN | VOVA. I | MIEI. SO | SPIRI. | per la dolce memoria di quel giorno | . . .

Octavo.

A manuscript, on vellum, of the second half of the XVth century. The first page is embellished with an illuminated capital letter and border.

E eliæ ſaſſo, che'l bel viſo ſerra:
Che poi c'haurà ripreſo il ſuo bel velo;
Se fu beato, chi la vide in terra;
H or che fia dunque a riueder la in cielo?

Impreſſo in Vinegia nelle caſe d'Aldo Romano,
nel anno. MDI. del meſe di Luglio, et tolto con
ſommiſſima diligenza dallo ſcritto di mano me
deſima del Poeta, hauuto da M. Piero Bembo
Con la conceſſione della Illuſtriſſima ſi
gnoria noſtra, che per. x. anni
neſſuno poſſa ſtampare il
Petrarcha ſotto le
pene, che in lei
ſi contẽ
gono.

90 DOMINI FRAN | CISCI PE-TRARCE | POETAE CLARISSI | MI TRIVMFORVM | LIBER INCIPIT | ET PRIMO DE AMORE. | [*A miniature representing Petrarch, seated in a field, reading a book.*] [N]El tempo che rinoua i mei suspiri | . . .

Quarto.

A manuscript, on vellum, of the second half of the XVth century.

91 Le Cose Volgari | Di Messer | Francesco Petrarca.—(*Colophon*) Impresso in Vinegia nelle case d' Aldo Romano, | nel anno. MDI. del mese di Luglio, et tolto con | sommissima diligenza dallo scritto di mano me | desima del Poeta, hauuto da M. Piero Bembo | Con la concessione della Illustrissima Si | gnoria nostra, che per. x. anni | nessuno possa stampare il | Petrarcha sotto le | pene, che in lei | si conten | gono.

Octavo.

This is the famous edition printed from the autograph manuscript of the author, which Bembo gave to Aldus. It was the first Italian book from the Aldine press, and shows the results of experiments made by Aldus to reduce the size of printing types. "Legend says that the new letters were copied

exactly from the handwriting of Petrarch, inclining like all cursive writing; the name Italic was given to this character, which was also called Aldine, from its inventor."

92 Librorum Francisci Petrarchae Basileae | Impressorum Annotatio. | . . .—(*Colophon*) Explicit Liber Augustalis: Beneuenuti de Rambaldis cum pluribus alijs opusculis | Francisci Petrarchae. Impressis Basileae per Magistrum Johannem de Amerbach: Anno | salutiferi uirginalis partus: Nonagesimosexto supra millesimum quaterque centesimum. — (*Following*) Principalium sententiarum ex libris Francisci | Petrarchae collectarum summaria Annotatio.
Folio.

93 [De remediis utriusque fortunae] [c]Vm res fortunasque hominum cogito incertos et subitos | rerum motus . . .—(*At the end*) Explicit liber iste de remedys | vtriusque fortune domini francisci | petrarche laureati poete, etc.
Folio.

The first edition, probably printed at Strasburg in 1472–73, by H. Eggesteyn.

Piccolomini, Alessandro, was born at Siena in 1508. He was professor of ethics in the academy of *Infiammati* at Padua, and afterwards was appointed archbishop of Patras. He died in 1578. Piccolomini wrote several works, among which are *Rime*, comedies, a dialogue entitled *Raffaella*, *Dialogo della bella creanza delle donne*, the *Sfera del mondo*, a paraphrase on the *Mechanics* of Aristotle, a translation of the sixth book of the *Æneid* and one of Ovid's *Metamorphoses*.

94 De La Institvtione | Di Tvtta La Vita De L'Homo | Nato Nobile | E In Città Libera. | Libri X. In Lingva Toscana. | . . . Composti dal S. | Alessandro Piccolomini . . . | Con Pri- [*Printer's mark*] vilegio. | Venetijs apud Hieronymum Scotum. | M D XLII.

Quarto.

The first edition.

Piccolomini in this work cites Plato and Aristotle on the education of gentlemen born in a free city.

Pico della Mirandola, Giovanni, was born at Mirandola in 1463; he died at Florence in 1494. His works were all published by his nephew, Giov. Francesco Pico.

95 Ioannis Pici Mirandulae omnia opera. | . . . [*Printer's mark*]—(*Colophon*) Disputationes Ioannis Pici Nirandulae (*sic*)

literarum | principis aduersus astrologiam diuinatri- | cem quibus penitus subneruata corru- | it Parisijs Ioannis parui Impen- | sa fideliter & Impresse & elima | te. Anno salutis Millesimo | quingentesimo decimo | septimo die nona | Mensis Iunij.

Folio.

Poliziano, Angelo Ambrogini, known in literary annals as Angelo Poliziano or Politianus from his birthplace, was born at Montepulciano in 1454. His genius was early manifested, and Lorenzo de' Medici took him into his house, made him the tutor of his children, and gave him a distinguished post in the University of Florence. He died in 1494.

96 Stanze Di | Messer Angelo Politiano | Cominciate per la gio | stra del Magnifico | Giuliano di Pie- | ro de Medici.—(*Colophon*) Impresso in Bologna per Hieronymo di Be | nedetti. Nellanno del Signore. M.D.XX.

Octavo.

These famous *Stanze* which were written by Poliziano at the age of fourteen, are considered amongst the most graceful Italy has produced. The *Orfeo*, recited at Mantua probably in 1472, is called the earliest example of Italian tragedy.

Pulci, Bernardo, a brother of Luigi Pulci, flourished about the end of the XVth century.

97 [Passione, Resurrezione, Vendetta and Giudizio di Cristo.]
Folio.

A manuscript, on paper, of the XVth century.

The *Passione* and *Resurrezione* were printed at Florence about the end of the XVth century. The *Vendetta* and *Giudizio* were written by Monna Antonia, the wife of Bernardo, and were printed for the first time at Florence in 1491.

Pulci, Luigi, the intimate friend and confidential agent of Lorenzo de' Medici, was born at Florence, December 3, 1432, and died in 1487.

98 Morgante | Maggiore Di | Lvigi Pvlci Fi-rentino, | ... | In Venetia | Per Comin de Trino di | Monferrato, l'anno | M.D.XLVI.
Quarto.

The date 1545 appears at the end of the book, which would make it seem probable that the work was published at that time, and, some copies remaining unsold, a new title-page added the next year.

The *Morgante Maggiore* has been called the "first really great modern example of burlesque poetry." There are traces of its influence in almost every literature.

Redi, Francesco, physician and naturalist, was born at Arezzo in 1626, and died at Pisa in 1698.

99 Bacco | In | Toscana. | Ditirambo | Di | Francesco Redi | Accademico Della Crvsca | Con Le | Annotazioni. | In Firenze, MDCLXXXV. | Per Piero Matini all' Insegna del Lion d'Oro. | Con licenza de' Superiori.

Quarto.

The first edition.

Rime di diversi antichi Autori.

100 Rime Di Diversi | Antichi Avtori | Toscani In Die | Ci Libri Rac | Colte. | Di Dante Alaghieri Lib. IIII | Di M. Cino da Pistoia Libro I | Di Guido Caualcanti Libro I | Di Dante da Maiano Libro I | Di Fra Guittone d'Arezzo Lib. I | Di diuerse Canzoni e Sonetti senza | nome d'autore Libro I.—(*Colophon*) Stampata in Vinegia per Io. Antonio e Fratelli da Sabio. Nell' anno del Signore MDXXXII.

Octavo.

Colophon of this copy missing; supplied from B. Gamba, *Serie dei Testi di Lingua* 1839, No. 800.

This collection contains, among others, the works of Cino da Pistoia, "a jurist of encyclopædic erudition, as well as a sweet and fluent singer. . . . In [him] the artistic sense of the Italians awoke"; of Guido

Cavalcanti, "the leader of the group which culminates in Dante"; of Dante da Maiano and Fra Guittone of Arezzo, who "attempted more than he was able to fulfil. But his attempt, when judged by the conditions of his epoch, deserves to rank among achievements."

Rosa, Salvatore, a renowned painter of the Neapolitan school, was born in Arenella in 1615; he died March 15, 1673.

101 Satire | Di | Salvator Rosa | Dedicate | A Settano. | Con Le Note | D'Anton Maria Salvini | Ora Per La Prima Volta | Date Alla Luce. | In Berna | MDCCLXIX.

Octavo.

The first edition with Salvini's notes. It is unknown to bibliographers.

Sannazaro, Jacopo, was born at Naples in 1458. He studied under Pontano, when, according to the fashion of the time, he assumed the name of Actius Syncerus. He was patronized by Frederick III, King of Naples; and when his patron was compelled to take refuge in France he accompanied him, and did not return to Italy till after Frederick's death (1504). Sannazaro spent the later years of his life at Naples, where he died April 27, 1530.

102 Arcadia Del Sannazaro.—(*Colophon*) Impresso in Florentia per Philippo di Giunta | nel. M.D.XIII. di Marzo. Leo | ne decimo Pontefice.

Octavo.

The *Arcadia*, in which, in alternate prose and verse, the scenes and occupations of pastoral life are described, was the work which gave Sannazaro his greatest fame; it was so esteemed that in the XVIth century over sixty editions of it were published.

Sarpi, Paolo, in the order of the Servi di Maria, Fra Paolo, was born at Venice, August 14, 1552, and died there, January 15, 1623. His most celebrated work is the *Storia del Concilio di Trento*, published for the first time at London, in 1619, under the name of Pietro Soave Polano. In his writings, Fra Paolo attacked the infallibility of the Pope and condemned his usurpations of temporal power.

103 Historia | della Sacra | Inqvisitione. | Composta Gia Dal R.P. | Paolo Servita: . . . | Jn Serravalle, | Appresso Fabio Albicocco. | M.DC.XXXVIII.

Quarto.

The first edition.

A dispute between the Venetian government and the Inquisition led Sarpi to write this book.

"As an advocate, Sarpi is far superior to . . . [Pallavicino]; as an historian, Ranke places him immediately after Machiavelli. As a man, he ap-

PREDICHE NVOVA-

MENTE VENVTE IN LVCE. DEL RE
uerendo Padre Fra Girolamo Sauonarola da Ferrara,
dell'ordine de Frati predicatori, ſopra il Salmo
QVAM BONVS Iſrael Deus, Predicate
in Eirenze, in ſanta Maria del Fiore in uno
Aduẽto, nel. M. CCCCXCIII. dal me-
demo poi in latina lĩgua raccolte: Et da
Fra Girolamo Giannotti da Piſtoia
in lingua uolgare tradotte: Et da
molti eccellentiſſimi huomini
diligentemente riuiſte &
emendate: & in lin
gua Toſcha
impreſſe.

✠

[No. 104]

pears sublimed by study and suffering into an incarnation of pure intellect, passionless, except in his zeal for truth and freedom and his devotion to the Republic."— *Garnett.*

Savonarola, Girolamo, was born at Ferrara, September 21, 1452, and was executed at Florence, May 23, 1498.

104 Prediche Nvova- | Mente Venvte In Lvce. Del Re | uerendo Padre Fra Girolamo Sauonarola da Ferrara, | dell' ordine de Frati predicatori, sopra il Salmo Qvam Bonvs Israel Deus, Predicate | in Firenze, in santa Maria del Fiore in uno | Aduento, nel. M.CCCCXCIII. dal me- | demo (*sic*) poi in latina lingua raccolte: Et da | Fra Girolamo Giannotti da Pistoia | in lingua uolgare tradotte: Et da | molti eccellentissimi huomini | diligentemente riuiste & | emendate: & in lin | gua Toscha | impresse. | [*Woodcut*]—(*Colophon*) Stampata in Vinegia per Agostino de Zanni | Nel mese di Giugno del. M.D.XXVIII.

Quarto.

The first edition.

These sermons, although written in Latin, were published only in Italian.

105 [Expositio orationis dominicae] Frater Hieronymvs Savonaro- | La Ferrariensis

fatica e/laperſeueranza/et molti/o/ uiſto in queſta comunione cominciare bene/et poi ſanno laſciati intiepidire: laqual coſa e/ molto pericoloſa:et pero biſogna gran cõſtantia danimo maxime perche el noſtro aduerſario non dorme/elquale ſa diquãto fructo e/frequentare bene tanto ſacramẽto/et pero excita molte perſecutione a chi ſpeſſo ſi communica cõ diuotione/ et molti excita che ſifanno beffe diloro/et cõ pſuaſione diuerſe gli ſuiano. Siate adunche conſtanti ad ſeruare tucte queſte coſe iſino alla morte/et non date orecchi alle lingue ſanza ſpirito.

FINITA

E/queſta deuota et utile expoſitione del pater noſtro compoſta da fra Hieronymo daferrara dellordine de frati predicatori. Et una bella epiſtola della comunione auna deuota donna Bologneſe

Impreſſa
In Firenze
per Maeſtro
Antonio Miſchomini
Anno. M. CCCCLXXXXIIII.

Ordinis Praedi | Catorvm Philippo Valorio | S.D.—(*At the end*) Finiis (*sic*). | Deo Gratias.

Quarto.

The original edition of an Exposition on the Lord's Prayer. Printed at Florence, about 1492.

106 Prohemio sopra la expositione del Pater noster com | posta in latino da fra Hieronymo da Ferrara Del | lordine de frati predicatori: & traducta in uulgare.—(*Colophon*) Finita | E questa deuota et utile expositione del pater nostro | composta da fra Hieronymo da ferrara dellor | dine de frati predicatori. Et una bella epistola della comunione | auna deuota donna | Bolognese | Impressa | In Firenze | per Maestro | Antonio Mischomini | Anno. M.CCCCLXXXXIIII.

Quarto.

The first Italian edition.

107 Opera Singolare Del Re- | uerendo Padre F. Hieronimo Sauonarola | contro L'astrologia diuinatrice in cor- | roboratione delle refutatione | astrologiche del. S. conte | Ioan. Pico de la | Mirandola. | Con alcune cose dil medemo (*sic*) di nuouo

aggionte. | [*Printer's mark*] In Vinegia MDXXXVI.—(*Colophon*) In Uinegia per M. Bernardino | Stagnino M.D.XXXVI.
Octavo.

The original edition was written in Latin, and printed at Florence, at the end of the XVth century.

This treatise against astrology was written by Fra Girolamo to corroborate the theories of Pico della Mirandola's *Disputationes adversus Astrologos.*

Spagna, La.

108 Libro | Chiamato | La Spagna. | Qval Tratta Li Gran Fatti, Et | le mirabili battaglie che fece il Magnanimo Re Carlo | Magno, nelle parti della Spagna. | Nouamente stampato, et con diligentia ricorretto. [*Woodcut*].—(*Colophon*) In Venetia. | Appresso Pietro Donato 1530.
Octavo.

The first edition was printed without the printer's name, the place of publication, or date, but before 1480.

Some writers ascribe this poem of chivalry to Cristoforo Altissimo, but it was written in the XIVth century, and its author, according to the last stanza, was Sostegno di Zanobi of Florence:

"A voi signori ho rimato tutto questo
Sostegno di Zenobi di Fiorenza."

Stampa, Gaspara, was born at Pandua about 1523 or 1524 and died about 1554. Sansovino called her "nobilissima" and "valorosissima," and he dedicated to her the *Ameto* of Boccaccio, the *Lezione sopra il Sonetto del Casa contro alla Gelosia* of Varchi, published by him, and his *Ragionamento intorno alla bell'arte d'Amore*. Ortensio Lando calls her "gran Poetessa" and "Musica eccellente" for her ability in singing and playing the lute and the viol.

109 Rime | Di Madonna | Gaspara Stampa; | Con Alcune Altre | Di Collaltino, E Di Vinciguerra | Conti Di Collalto: E Di Baldassare Stampa. | Giuntovi diversi componimenti di varj Autori | in lode dela medesima. | In Venezia. | MDCCXXXVIII. | Appresso Francesco Piacentini. | Con Licenza de' Superiori, e Privilegio.

Octavo.

Tasso, Bernardo, was born at Bergamo, November 11, 1493; he died at Mantua, September 4, 1569.

110 L'Amadigi Del | S. Bernardo | Tasso. | A L'Invittissimo, E | Catolico Re Filippo. | Con Privilegi. | [*Giolito's device*] In Vinegia | Appresso Gabriel Giolito | De' Ferrari. | M D LX.

Royal quarto.

The first edition.

This copy bears on the title-page the autograph of Ascanio Centorio.

Tasso, Torquato, was born at Sorrento, March 11, 1544, and died at Rome, April 25, 1595.

111 Giervsalemme | Liberata, | Poema Heroico del Signor Torquato | Tasso. | Al Serenissimo Signore; il Signor Donno | Alfonso II. d'Este | Dvca Di Ferrara, &c. | . . .—(*Colophon*) In Ferrara | Appresso gli Heredi di Francesco de' Rossi. | 1581.
Quarto.

The publisher, Febo Bonnà, in the dedication, claims to have transcribed the original manuscript corrected by Tasso himself.

"When all has been said that can be said, the *Jerusalem Delivered* remains a very great poem, the greatest of all the artificial epics after the *Æneid* and *Paradise Lost* (for Ariosto's poem, so frequently paralleled with it, is not an epic at all)."— *Garnett.*

112 Rime | del Signor | Torqvato | Tasso. | Parte Prima. | Insieme con altri componimenti | del medesimo. | Con Privilegio. | [*Aldus' device*] In Vinegia, M D LXXXI.
Octavo.

GIERVSALEMME
LIBERATA,
Poema Heroico del Signor Torquato
TASSO.
Al Sereniſsimo Signore; il Signor Donno
ALFONSO II. D'ESTE
DVCA DI FERRARA, &c.
Tratta dal vero Originale, con aggiunta di quanto manca nell'altre Editioni, con l'Allegoria dello ſteſſo Autore
Et con gli Argomenti à ciaſcun Canto del S. Horatio.
ARIOSTI.
Con Priuilegio di Sua Santità: delle Maeſtà Chriſtianiſſima:
Et Catolica: della Sereniſsima Signoria di Vinetia:
Del Sereniſsimo Sig. DVCA di Ferrara:
& d'altri Principi.
In Ferrara 1581.

[No. 111]

Some of Tasso's poems had been printed in collections of poetry before Aldus printed this edition.

113 Di | Gervsalemme | Conqvistata | Del Sig. Torqvato Tasso | Libri XXIV. | Novellamente Ristampati: | Con Gli Argomenti A Ciascvn Libro | Del Signor Gio. Battista Massarengo; | . . . [*Printer's mark*] In Pavia. M.D.XCIV. | Appresso Andrea Viano. Con licenza de' Superiori. | Ad istanza di Antonio degli Antonij.
Quarto.

The second edition.

Three years before his death Tasso wrote this revised version of the *Gerusalemme Liberata*: ". . . all that made the poem of his early manhood charming he rigidly erased."—*Symonds.*

114 Il Re | Torrismondo | Tragedia | Del Sig. Torqvato | Tasso. | Al Sereniss^mo^ Sig^r^ | Don Vincenzo Gonzaga | Duca di Mantoua, & di Monferrato, &c. | [*Printer's mark*] In Bergamo, MDLXXXVII. | Per Comino Ventura, et Compagni.
Quarto.

The first edition.

Tassoni, Alessandro, was born at Modena in 1565. He was secretary to Cardinal Ascanio Co-

lonna, and was employed in several diplomatic missions. He died in 1635.

115 La | Secchia Rapita | Poema Eroicomico | Di | Alessandro Tassoni | Tomo primo [*and Secondo*] | In Parigi | Appresso Lorenzo Prault | e Pietro Durand | M. DCC. LXVI.

Octavo. Two volumes.

The *Secchia Rapita*, or the *Rape of the Bucket*, is the best-known literary work of Tassoni; it tells of a raid of the Modenese upon the people of Bologna in 1325, when a bucket was carried off as a trophy.

Trissino, Giovan Giorgio, poet and scholar, was born at Vicenza, July 8, 1478, and died in December, 1550.

"The most just title to fame possessed by Trissino is founded on his 'Sofonisba,' which may be considered as the first regular tragedy since the revival of letters."—*Sismondi.*

116 TO ZHTOYMENON | La | Italia Liberata | Da Gotthi | Del Trissinω. | Stampata in Rωma per Valeriω | ε Luigi Dorici | A petiziωne di | Antoniω Macrω Vicentinω | MDXLVII. | di Maggiω | Cωn Priuilegiω di N.S. | Papa Paulω III. ει di altri | Pωtentati. | ΑΛΩΤΟΝ.—

(*Colophon*) Stampata in Venezia per Tωlomeω Ianiculω da | Bressa Ne l'annω MDXLVIII. | di Ωttωbre.

Octavo. Three volumes.

The first edition, printed in what is called Trissino type, in which the long *o* and short *e* are expressed by the Greek ω and ε. The colophon, *Venezia, T. Janiculo, 1548*, is only at the end of the second and third volumes.

"It has some literary interest as the first attempt to write Italian epic poetry in blank verse, but its great misfortune is to be in verse of any kind."—*Garnett.*

117 La Grammatichetta | Di M. Giωvan Giorgiω | Trissinω. [*Printer's mark*].—(*Colophon*) Stampata in Vicenza per Tωlωmeω Ianiculω | Nel MDXXIX. | Di Giugnω. | Cωn la prωhibitiωne di Nostrω Signωre Papa | Clemente, che nessun' altrω possa stampar | questa opera, sωttω la pena, che | nel Brieve, ε ne l'altre | gratie si cωntiene.

Quarto.

The first edition.

Valla, Lorenzo, was born at Rome about 1406 or 1407; he died at Naples in 1457.

118 Lavrentii | Vallae Elegantiarvm | Libri Sex. | Eivsdem | De Reciprocatione Svi, Et Svvs | libellus plurimum utilis . . . | [*Aldus' device*] M.D.XXXVI.—(*Colophon*) Venetiis, in Aedibvs Haere | Dvm Aldi, Et Andreae | Asvlani Soceri; | M.D. XXXVI.

Quarto.

By this work, which gave to him his highest reputation, Valla subjected the forms of Latin grammar and the rules of Latin rhetoric to critical investigation. He placed the practice of composition upon a foundation of analysis and inductive reasoning.

Varchi, Benedetto, was born at Florence in 1502 and died there in 1565.

119 L'Hercolano | Dialogo Di Messer | Benedetto Varchi, | nel qual si ragiona generalmente delle lingue, et in | particolare della Toscana, e della | Fiorentina | . . . [*Printer's mark*] In Fiorenza, | Nella stamperia di Filippo Giunti, | e Fratelli, MDLXX.

Quarto.

The first edition.

120 Storia | Fiorentina | Di Messer | Benedetto Varchi. | . . . In Colonia (*Augusta*) MDCCXXI | Appresso Pietro Martello.
Folio.

First edition, edited by Francesco Settimanni of Florence.

This work includes the period of Florentine history between the years 1527 and 1538.

121 Lezzioni Di | Benedetto | Varchi | Accademico Fiorentino, | . . . | [*Printer's mark*] In Fiorenza, | Per Filippo Givnti, | MDXC. | Con Licenza de' Superiori, et Priuilegio.
Quarto.

The first complete edition.

Vasari, Giorgio, a celebrated painter and architect, was born at Arezzo, July 30, 1511; he died at Florence, June 27, 1574.

122 Delle Vite | De' più Eccellenti | Pittori, Scvltori, | Et Architetti. | Di Giorgio Vasari | Pittore, & Architetto, Aretino | In Bologna, MDCXLVIII (-MDCLXIII). | Per gli Eredi di Euangelista Dozza. Con licenza de' Superiori.
Quarto. Three volumes.

Villani, Giovanni, was born at Florence, where he died of the plague in 1348.

". . . Taken as a whole, he may be regarded as the greatest chronicler who has written in Italian."—*Balsani.*

123 Croniche Di Messer | Giovanni Villani Cittadino Fioren | tino. . . . | [*Woodcut*] Hassi nel priuilegio, & nella gratia ottenuta dalla Illustrissima Signoria . . .—(*Colophon*) Finiscono le Croniche di messer Giouan Villani Cittadino Fiorenti- | no. Stampate in Vinetia per Bartholomeo Zanetti Casterza- | gense. Nel anno della incarnatione del Signore. | M.D.XXXVII. del mese d'Agosto.

Folio.

The first edition, published by Giacomo Fasolo. It contains only the first ten books; the eleventh and twelfth were printed for the first time at Florence by L. Torrentino in 1554. The work was continued by Giovanni's brother, Matteo, and his nephew, Filippo, to 1368.

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